

AMERICAN

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SUSTAINABLE PHOTO STUDIOS

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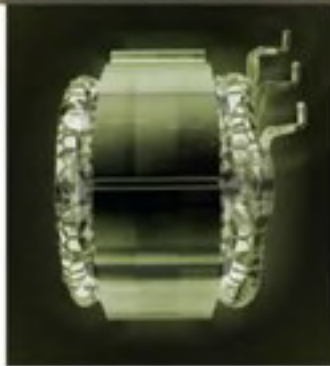


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PATRICIO ROBLES GIL

On the Cover:
African gorillas
by Michael K.
"Nick" Nichols
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"JP" Camponigro



Vincent Versace



Greg Gorman



Mac Holbert



Andrew Rodney



as well as Stephen Johnson, Joseph Holmes, Pete Turner, Shelly Katz, Chris Murphy, Sean Duggan, Tim Grey, Katrin Eismann, Nikon School of Photography, Epson Print Academy, and American Photo magazine.

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SEE HOW MUCH CAN BE ACCOMPLISHED WHEN ENVIRONMENTALISM AND ART JOIN FORCES. AND HOW YOU CAN HELP.

This isn't the first time *American Photo* has looked closely at the art of nature photography. Over the years we have covered a number of photographers who have turned their cameras on the vanishing natural world. This issue, however, is more than simply a celebration of modern nature photography; it is a call to arms and a resource that, we hope, will help inspire a new, activist environmental consciousness in photography.

Trees being trees, and electrons being electrons, we thought it made good sense to put much of this issue, along with additional images, information, and interviews, online at popphoto.com and americanphotomag.com.

We would also like to invite you to take

part. We want to see your pictures of natural areas that move you—the places you value and want to save. Send us your images, along with a few words about your chosen place, at "Places," *American Photo*, 1633 Broadway, New York, NY 10019, or e-mail them to us at apeditor@popphoto.com.

Finally we should mention that this issue of *American Photo* is printed on paper made of 10-percent recycled material. And we'd like to call your attention to a new "Please Recycle" initiative from the Magazine Publishers of America. By urging the use of logos like the one above, the program reminds readers that magazines can and should be recycled back into pulp for future paper products.

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Omne van der Wal on location at the Grenada Sailing Festival 2006 using a Canon EOS-1Ds Mark II and a Lexar Professional CompactFlash® card.

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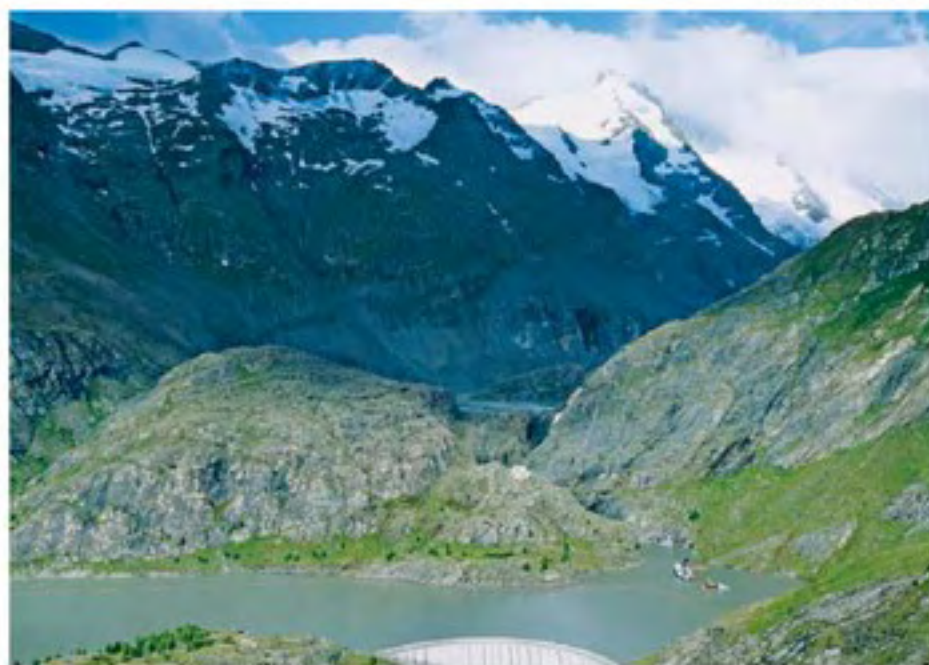


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CONCERNED WITH NATURE

One of the things I like about my job is the way it allows me to pick up random facts about a variety of subjects, from art history and world politics to rock and roll. Sometimes the information I learn is trivial, sometimes it's not.

Here are some of the things I learned while working on this special issue about photography and the environment:

1. Shark populations worldwide are down as much as 89 percent.
2. Lion populations in Africa have dropped from about 50,000 in the early 1980s to less than 23,000 today.
3. Elephant populations in Africa have dropped from 300,000 in the early 1970s to some 10,000 now.



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My education has not been limited to wildlife. There is also the issue of global warming. I recently came across a report by ABC News correspondent Bill Blakemore about a NASA study showing that even moderate additional greenhouse emissions are likely to push the Earth past "critical tipping points" leading to "disastrous effects" in just ten years. Those facts took on greater urgency when I saw images from photographers like Gary Braasch, who is documenting melting glaciers around the world (as seen in the dramatic juxtaposition at left).

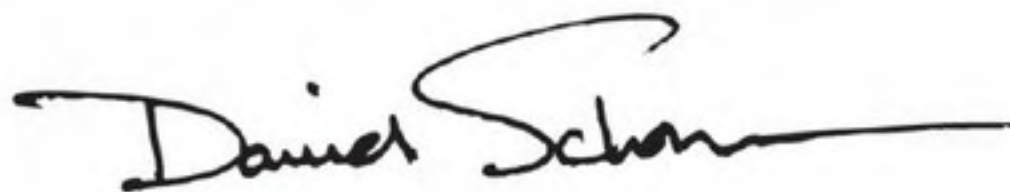
Over the past several months I have seen just how powerful photographs can be at illustrating abstracted facts about the environment. And I have learned how powerfully committed the photography community is to the cause of preserving natural resources. To be sure, photographers have long used their craft to document the fragility of nature. William Henry Jackson, Ansel Adams, Eliot Porter, and others followed "the conservationist impulse."

That phrase is not mine; it belongs to photographer James Balog, who contributed the introduction to our special portfolio on page 57. Balog is part of a movement in which nature photographers are mixing art and activism to help save the planet. This movement is widespread, but we represent it in this issue with the work of members of a new organization, the International League of Conservation Photogra-

phers (ILCP). Founded in 2005 by environmental activist and photographer Cristina Mittermeier, the organization aims to bring photographers together with scientists and politicians to document threats to the natural world and to agitate for solutions. The images you'll find in this issue are just a small part of the visual evidence that ILCP members are compiling. The pictures, often beautiful, are nonetheless warning signs that these photographers insist we pay attention to.

In a sense, this new brand of nature photography isn't new at all. And in a broader sense, it shouldn't be construed strictly as nature photography. It is in fact a variation on another tradition—that of the "concerned photographer." Usually that term is applied to photographers whose focus is on humanitarian ideals. I wonder if we should any longer make the distinction between those goals and the goals of concerned nature photographers. As Michael K. "Nick" Nichols notes on page 62, it is useless and ultimately wrong to follow a line of thinking that makes adversaries of men and animals. "We know that when we can stabilize an area of nature, we also help stabilize that place politically," he says. "Everyone and everything can win." Nature photographers are working to save more than sharks, lions, and elephants. They're working to save all of us.

EDITOR'S NOTE



David Schonauer, EDITOR IN CHIEF



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RECYCLINE PRESERVE TOOTHBRUSH

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MOIXA USBCELL

Going green means using rechargeable batteries rather than one-shot cells that clog landfills and contaminate groundwater. The problem is that if you're on the road for any length of time, you have to take along a dedicated charger—and find someplace with AC power to plug it in. Moixa Energy's ingenious Nickel-Metal Hydride (NiMH) AA cell eliminates the need for either: Flip open its top to reveal a standard USB plug and slip it into your laptop's USB port for a quick charge. (At home you can use a standard NiMH charger.) Most laptops have at least a couple of USB ports, so you can charge two cells at once. What's more, a fully charged USBCell actually outlasts a standard alkaline battery in digital devices. About \$20 for two. usbcell.com



RED RIVER GREEN-PIX INKJET PAPER

Printing on recycled paper is one way to go green, but for inkjet output it's problematic. Recycled papers have more surface imperfections than papers made straight from pulverized trees—and they just aren't very white. Red River's GreenPix paper is made from 100 percent post-consumer content yet has a high brightness rating of 97. That and a proprietary coating produce rich color and tone on a recycled stock. About \$35 (100 sheets). redriverpaper.com



KODAK XTOL For many photographers who've used silver halide materials, the years of pouring chemicals down the sink are a source of guilt. Kodak Xtol film developer lessens the guilt a little by offering an alternative to D-76, a venerable but fairly toxic developer that relies on hydroquinone as a developing agent. Xtol substitutes benign ascorbic acid—basically vitamin C—for hydroquinone, yet delivers black-and-white negatives that are virtually identical in their density and tonal scale as those developed in D-76. About \$7.

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latitude and longitude fields in your image files. It can even identify the country, region, district, postal code, and street where you took the shot (unless you're in the wilderness). You can then sort images by location. About \$150. jobo-usa.com

LOWEPRO PRIMUS AW

This weatherproof backpack is the first ever manufactured partially (51 percent) from recycled material. Though eco-friendly, it lives up to Lowepro's design standards: Its eight-point adjustment system lets you customize the fit to your frame, while a smart reverse-opening system lessens the need to remove the bag. Lowepro will donate ten percent of Primus AW sales to Polar Bears International. About \$250. lowepro.com

LOGITECH 3D-CONNEXION SPACE-NAVIGATOR

If you think you don't need another desktop navigation device, you'll think again when you discover what you can do with this joystick. Basically a 3D mouse, the SpaceNavigator brings a third dimension to onscreen computer manipulation. In Photoshop CS3 Extended it allows you to fully manipulate 3D "objects"—flat, bitmapped patterns for CAD-style models that can be downloaded from the Web and added to photos, where by pushing, pulling, and twisting the SpaceNavigator you can rotate, flip, reposition, and resize them with an ease not possible on a mouse and keyboard. More fun, the device turns Google Earth and NASA World Wind into interactive video games, allowing you to descend into a landscape then fly horizontally over 3D mountains and through 3D cities. About \$60. 3dconnexion.com



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For obvious reasons some photographers avoid the word "shoot" to describe the act of taking pictures. We use it deliberately, though, to hijack the term from the gun-toting world and redefine it as a nonviolent act. For the same reason we like this camouflage suit. Ordinarily used by hunters for stalking and shooting animals, it works just as well for making photos of them, breaking up your outline so keen-sighted subjects think you're part of the scenery. And its scent-blocking feature means prey won't know how many showers you have skipped for your art. About \$160.

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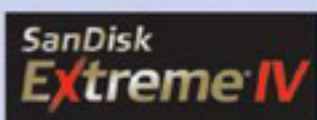


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CONSERVATION PHOTOGRAPHERS



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A Japanese
macaque
captured by
NANPA's Jeremy
Woodhouse.

No longer content just to take pretty pictures, many nature photographers these days have refocused their efforts on something more meaningful: the conservation of landscapes and the wild-life and indigenous peoples that inhabit them. Once the domain of a handful of *National Geographic* shooters, conservation has emerged as perhaps the driving force linking today's aspiring and established nature shooters.

In response, a number of institutions have arisen to address the needs of this fast-growing group of eco-conscious shooters. First and foremost is the Colorado-based North American Nature Photography Association (NANPA), which was established in 1994 at the impetus of famed ornithologist Roger Tory Peterson. The organization today marshals the collective power of more than 3,000 photographers, editors, and photo buyers to promote the use of photography for conservation purposes.

Hundreds of NANPA members have volunteered to work for environmental groups and government agencies documenting endangered species and landscapes across the continent and beyond. The group also helps conservation groups directly with ongoing campaigns: Recently it joined an effort by the Alaska Conservation Foundation to step up wilderness protections on some of the 49th state's most endangered lands. The association has also been active as a voice for increasing federal, state, and local funding for, and protecting access to, public lands through its Resource Relations Committee. "There is something to be said for an organization with 3,000 members asking a park manager to reconsider a policy," says Kathy Adams Clark, a professional nature photographer who currently serves as NANPA's president.

Anyone interested can join NANPA for a nominal annual fee and take advantage of its many tangible benefits, such as good rates on equipment and travel insurance, discounts at camera retailers, and access to the myriad resources available from the organization's newsletter and members-only Website. Networking and learning opportunities abound at NANPA's annual member summit and at various hands-on instructional events around the country.

Another organization on the cutting edge of conservation photography is Seattle-based Blue Earth Alliance, which teaches photographers how to raise money for and stage documentary projects about threatened environments, endangered cultures, and related social issues. Photographers can essentially borrow the group's nonprofit 501(c)(3) status to attract tax-deductible donations from interested individuals, companies, and foundations. Beyond serving as a fiscal sponsor in this regard, Blue Earth coaches photographers on how to organize, shoot, fund, and publish special documentary projects. Since its inception in 1996, the group has served as the fiscal go-between on more than \$1 million for 55 different photography projects, including exhibitions, books, and Websites.

Executive director Adam Weintraub points out that the group works with established shooters such as



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© BENJAMIN DRUMMOND



© MARK LISSICK

A reindeer herdsman in Norway (above) by Blue Earth's Benjamin Drummond. From NANPA shooters: "Dawn Call" (here) and a pygmy marmoset (below).



© BRIAN GUZZETTI

Frans Lanting and Gary Braasch as well as passionate upstarts like Benjamin Drummond, whose project *Facing Climate Change* tells the story of how climate change is affecting groups all over the world. "We are always on the lookout for great photographic storytellers with compelling projects," says Weintraub.

While anyone can join NANPA or the Blue Earth Alliance by writing a check, the recently formed International League of Conservation Photographers (ILCP) is a more exclusive club. New fellows can be nominated and approved only by the existing membership. And quite a club it is: The group's impressive list of "fellows" includes Art Wolfe, Chris Rainier, David Doubilet, Jack Dykinga, Joel Sartore, Kevin Schafer, Michael K. "Nick" Nichols, and Robert Glenn Ketchum, along with 38 other acclaimed nature photographers.

The ILCP was launched at the 2005 World Wilderness Conference in Anchorage, Alaska, at the urging of photographer Cristina Mittermeier, to "help create a culture of appreciation, understanding, and stewardship for the natural world." Mittermeier directs the fledgling yet prestigious organization from her home in Virginia.

The group collaborated with the nonprofit Wildlife Conservation Society to publish *Human Footprint: Challenges for Wilderness and Biodiversity* in 2006, a richly appointed coffee table book showcasing imagery by ILCP fellows that documents man's impact around the globe. In addition the group recently launched its first Rapid Assessment Visual Expedition (RAVE), in which a team of ILCP fellows and researchers descended on Mexico's Triunfo region for ten days to document all aspects of this environmentally threatened area, then distributed their findings through the media. This kind of high-profile operation, a photographic Delta Force tasked with saving specific regions, is at the heart of the ILCP's mission.

Of course any success in conservation photography must be measured one individual action at a time—so it's up to individual photo enthusiasts to point their cameras in the directions that will make the most difference. That said, organizations like NANPA, Blue Earth Alliance, and ILCP are making it that much easier to amplify and harmonize what might otherwise seem like lone voices in the wilderness. —RODDY SCHEER

CONTACTS

North American Nature Photography Association Tel: (303) 422-8527
Website: nanpa.org

Blue Earth Alliance E-mail: info@blueearth.org
Website: blueearth.org

International League of Conservation Photographers Tel: (703) 304-1440
Website: ilcp.com

THE ULTIMATE DYNAMIC DUO: NIKON AND GREAT ROCK



Kevin Mazur:
The Rock Star of Rock & Roll Photography

His extraordinary images of rock legends and landmark performances transform music's magical moments into transcendent visual works of art!

Kevin Mazur is one of the most acclaimed, widely published rock & roll photographers in the world. He's immortalized celebrities like Bruce Springsteen, Bob Dylan, Sting, Madonna, Billy Joel—the list goes on. Mazur began sneaking unauthorized pictures of rock stars in 1979, shooting with a Nikon FM2. During the '80s he honed his craft, eventually becoming a staff photographer for Rolling Stone. By 1990, he was the go-to photographer for rock & roll's megastars, including U2, Elton John, Eric Clapton, and The Rolling Stones.

"What drives me is the love of the music and the people who create it," says Mazur. "Once I began taking pictures of performers, I knew being a music photographer was my destiny. My first break came when I cold-called Annie Leibovitz, and by pure luck got her on the line. She rattled off a list of photo agencies to contact. So I met Jodie Peckman at Retna, and gave her my pictures of Billy Joel. About a week later she told me to pick up a copy of *People* magazine. I did, and there were my pictures! I was flabbergasted, and getting published has been like an addiction ever since."

"Most style is basically documentary," notes Mazur. "When I'm in the trenches, shooting in the intense, high-energy space between 50,000 fans and the performers, my mission is to capture timeless moments. What lets me achieve this is experience and timing. I know when Pete Townshend is going to jump or when Elton John is going to be frenetic or mellow. Shooting live performance is an adrenaline rush, and I've got the best seat in the house!"

"I've been a Nikon shooter from day one," says Mazur, "and I really love the variety and quality of Nikon lenses. They let me cover everything—portraits, performances, MTV Awards, and the Oscars. My favorite lens for awards, parties, and family photos is the 18-200mm f/3.5-5.6 Zoom-Nikkor, a versatile, lightweight lens that captures superb images. I'm also a big fan of the Nikon D200—it's phenomenal for concerts and indoor parties and delivers killer colors and snappy color contrast even in dim light at high ISOs. In brighter light I'll use my trusty, bulletproof Nikon D2xs. When I'm covering a show I go all-out with a 3-body outfit—two D200s and a D2xs plus three Zoom-Nikkors, a 17-55mm f/2.8, a 28-70mm f/2.8, and a 70-200mm f/2.8."

"Nikons flat out work for me, but it's more than that. On my first paid assignment photographing Paul McCartney, his photographer wife Linda walked over to me and simply said, 'Oh, I see you're a Nikon shooter too!' Well, that meant a lot to me. It's all about emotion and empathy, and that's what my art is all about too."

www.kevinmazurphotography.com



Headshot credit: Karl Doyle; Images by: Kevin Mazur

"He has impeccable manners... more like a neighbor who shows up with a camera than a prowling beast with a flashgun" —David Bowie

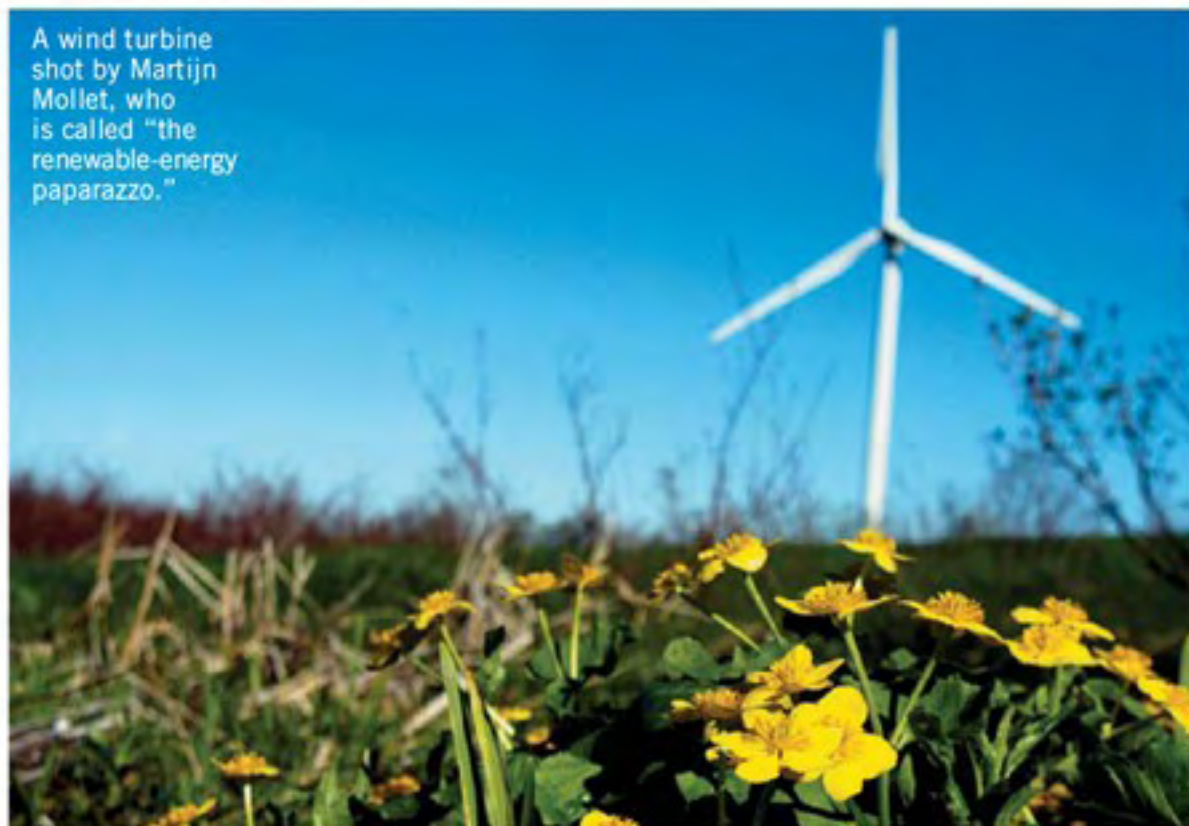
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A wind turbine shot by Martijn Mollet, who is called "the renewable-energy paparazzo."



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IDEAS



BEING ECO-CONSCIOUS
CAN ALSO BE GOOD BUSINESS.

INSIDE THE GREEN STUDIO



Nita Winter and Rob Badger buy secondhand.

COURTESY NITA WINTER AND ROB BADGER

While California and its governor, Arnold Schwarzenegger, have taken a lead on a variety of environmental issues, within the state it is the San Francisco Bay Area that is at the forefront of the green movement. So it's no wonder the region is also home to a new group of eco-conscious photographers who have reshaped their businesses in an effort to create what might be called environmentally sustainable art. As public support of green practices grows, so has the marketing power of these photographers.

In that regard, green photographers and other green businesses in the Bay Area have an advantage over their like-minded counterparts in other places. The Bay Area Green Business Program is a multicounty partnership that offers guidelines to local businesses, then inspects and certifies that they follow environmentally safe practices. (Go to greenbiz.ca.gov.)

Among the green photographers certified in Marin County are Nita Winter and Rob Badger (nitawinter-androbbadger.com), who maintain separate careers in the home they share. Winter, who worked for nonprofit social organizations for years, and Badger, who has done extensive work for a variety of environmental organizations, say the choice to go green in their personal life was natural.

"This has been part of our ethic for a long time," says Badger. "If you look in my office you'll see that my furniture was purchased used except for a couple of computers. All the carpet is used. We recycle all paper. We use energy-efficient appliances, and a reverse-osmosis water filter allows us to use dishwater and wastewater to flush our toilets."

By far the biggest professional investment the pair has made to keep their business green has been in digital cameras and other digital gear. "Eliminating chemicals from the workflow is the number-one priority for any green photo business," says Badger.

For many small photo businesses, the switch from analog to digital workflow is a major financial step. Badger bought his first digital camera five years ago and watched as the technology improved dramatically. "So you have to replace, and that's costly," he says. He likes to work in medium format, "but there was no way I could afford a \$24,000 digital back for my Hasselblad." A year and a half ago he bought a 16-megapixel Canon EOS-1Ds Mark II D-SLR. "There was finally a digital SLR I could use in place of medium format," he says. "Now I save on film lab charges and the costs of transporting material to clients."

For archival print mounting and matting, Winter and Badger use Fox River Paper's cotton rag products. (Go to foxriverpaper.com/fox/basics/environment/overview.) "We use aluminum frames for our prints because there is about 50 percent recycled content in them, and they can be recycled when damaged," says Badger.

"MOVING TO A DIGITAL WORKFLOW IS THE FIRST PRIORITY."

THE ULTIMATE DYNAMIC DUO: NIKON AND GREAT ROCK



Images by Richard E. Aaron



Richard E. Aaron has created incisive and poignant images of some of the greatest musical artists of our age—from Reggae master Bob Marley and jazz legend Dave Bru-

beck, to household names like Jerry Garcia, Keith Richards, and Bruce Springsteen, to contemporary up-and-comers including the Brit band Dirty Royals and Commonwealth out of L.A. "I did not choose rock & roll photography—it chose me," observes Aaron. "My mission is to get beyond the glitz and glamour of the rock scene and to capture the innocence of the people I'm showing—the humanity behind their stage persona. To access that inner dimension I meet them one-on-one on their level. It's only when they drop that screen, when they're at ease and having fun that they reveal themselves. Capturing those moments in the context of that process is how I create my art—it's also what gives me the most personal satisfaction and motivates me to keep on going."

To say that Richard E. Aaron is a fiercely dedicated Nikon loyalist is no exaggeration. "Metaphorically speaking, I have a Nikon tattooed on my chest," he says with a smile. "I've had 35mm Nikons since my first Nikon F back in 1968 to the current F6, my all-time favorite film camera. Now that I'm shooting 99% digital the Nikon D2x is my workhorse and it's a paragon of versatility and ruggedness. However, I must confess I've recently fallen in love with the Nikon D200, which is lightweight, fits my hands like a glove, has great ergonomics, an incredible viewfinder, delivers great performance at the high ISOs I use for non-flash portraits, and allows lightning-fast AF-zone selection. I'm also a big fan of those fast Nikon prime lenses—I own 14 of them and I still favor the classic 24mm f/2 and 85mm f/1.8 Nikkors but I also use the superb 80-200mm f/2.8 Zoom-Nikkor quite a bit. Lately I've been experimenting with 10.5mm f/2.8G Fisheye-Nikkor on the D200. It's an incredible lens that covers the full frame of the D200 provides a 16mm-equivalent focal length for a dynamic perspective. Am I a Nikon fanatic? Let's just say that I wouldn't be happy shooting with anything else."

Visit Richard's website at www.rockpix.com.

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Mollet fuels up his car with recycled potato chip-fryer oil.

COURTESY MARTIJN MOLLET

"SHOOTING BY NATURAL LIGHT SAVES ENERGY."

Winter and Badger say they promote their businesses in green hotels and other likely venues. "We're starting to see the results," says Badger. "We're getting clients who come to us because we are green. It's a matter of educating people."

In Contra Costa County east of San Francisco, photographer Martijn Mollet (molletphoto.com) has earned a nickname, "the renewable energy paparazzo," because of his fascination with photographing solar and wind-power installations. Originally from New Jersey and a graduate of Syracuse University, Mollet says he's been an environmentalist "since I was a kid—as long as I can remember." While living in New York City in 2003 he produced a "sustainable fashion shoot" in a solar-powered building on the Lower East Side, featuring clothing made of hemp and shoes made from recycled materials.

When Mollet moved to California in 2004 he decided to make his photography business "as green as possible." For the most part, he says, that means doing the basics, such as using recycled paper for office work and installing compact fluorescent bulbs for

COURTESY CONSCIOUS CREATIVE



Cheri Larsh Arellano



lighting. "When I shoot I try to use natural light as much as possible to cut energy usage, and I use reflectors as much as possible for fill light."

Mollet also uses a bulk ink system for his printer, rather than sending empty ink cartridges into local landfills. He prefers to e-mail promotional material to clients, but when he does have material printed he uses a Berkeley, California-based company called Greener Printer (greenerprinter.com). "They use recycled paper and soy-based inks," says Mollett.

Out of the studio, Mollett drives a Volkswagen Golf powered by biodiesel made from 100-percent recycled potato chip-fryer oil. "My biggest problem is travel—I love to travel, but that creates a big carbon footprint," he says. Mollet offsets greenhouse gases by purchasing renewable-energy credits through a San Francisco firm, the Center for Resource Solutions (resource-solutions.org).

Operating out of Berkeley, Conscious Creative (consciouscreative.com) is a green company specializing not only in photography and videography but also graphic design and Web design. The director and principle photographer, Cheri Larsh Arellano, launched the business six years ago, when there wasn't as much interest in

"THERE ARE SO MANY GREEN PRODUCTS."



COURTESY TAI POWER SEEFF

Tai Power Seeff

the green movement as there is now. "Today there are many more green products and options available, and client interest has really taken off," she says. "We get most referrals by word of mouth."

Conscious Creative business practices include using the Internet to share and review projects with staff and clients, which include a number of eco-friendly organizations and private companies. "We eliminate travel and carbon emissions," Arellano says. The company works with local green printers to prevent paper waste by designing materials that make use of standard-size paper sheets. "That way, the printer doesn't have to trim as much and throw away the leftovers," she says.

San Francisco-based photographer Tai Power Seeff (taipowerseeff.com) is not certified as (continued on page 86)

thirteen ways to be a GREENER PHOTOGRAPHER

The good news: Digital photography has taken huge amounts of chemicals out of our waste stream, including bleach and silver, not to mention millions of plastic-coated prints. The bad news: Digital sucks down a lot of electricity and requires new equipment, which consumes lots of resources and creates considerable eco-impacts, usually far away. Here are a few things all photographers can do to be greener.

1 Watch the Power Meter With digital, you'll need to keep your power consumption under control if you don't want to warm the planet. Every kilowatt-hour you use produces about 1.4 pounds of the greenhouse gases that cause global warming. Choose Energy Star-certified equipment, and turn off or put to sleep your computer, display, printer, and scanner when you can. Invest in a power meter like the Kill A Watt to keep tabs on your usage—you may be in for unpleasant surprises.

2 Choose Your Power A digital studio, including your Mac Pro computer, your Epson Stylus Pro 3800 printer, and your Nikon D80 charger, will consume hundreds or thousands of kilowatt-hours of electricity a year. Make sure that power is coming from renewable, non-carbon-polluting sources. Through your utility, switch to wind, hydro, or other sources; it may cost a little more, but rebates can help with that, and you're making a difference where it counts, at the source.

3 Recycle Everything A digital studio will still produce paper waste—it makes up about a third of our trash. Recycle every scrap; making a ton of paper from waste requires about two-thirds less energy than from wood pulp. Recycle ink cartridges (office stores and online retailers will give you credit for empties) and, when necessary, electronics. Electronic waste has harmful metals and chemicals; give it to a recycling plant that will salvage for useful parts and not just dump it in a landfill.

4 Shoot Locally Transportation accounts for one-third of the average American's "carbon footprint"—the CO₂ and other greenhouse gases that contribute to global warming. If you're typical, you're responsible for about 15,000 pounds of CO₂ a year. One round trip to shoot Maui's jungle could account for half of that.

5 Offset Your CO₂ Can't stay home? Can't get your computer, scanner, and printer off the grid? You can help offset your footprint by buying carbon credits via companies such as CarbonFund.org and NativeEnergy. Your money will help create renewable-energy sources and meet other conservation goals.

6 Conserve Energy The basic energy tips you're practicing in your non-photo life will work in the studio, too. Using compact fluorescent bulbs and taking a degree or two off the thermostat in winter (and adding a degree in summer) will save energy and keep hundreds of pounds of CO₂ out of the atmosphere.

7 Unplug It All Rechargers and other equipment left on standby create phantom loads that waste megawatts every year. Unplug rechargers and power down anything you're not using that has a little green or red light on it. You'll save money and keep CO₂ out of the atmosphere.

8 Watch the Chemicals Processing in a darkroom? Use chemicals less harmful to the environment, such as Kodak's Xtol and other ascorbate (vitamin C) developers. Manufacturers say quantities you use at home can be disposed via your sewer. Check silvergrain.org for nontoxic solutions.

9 Find Greener Options Explore recycled papers such as Red River Paper's Green Pix, use rechargeable batteries (NiMH is better than NiCd), and, if you print a lot, buy ink in bulk rather than blowing through plastic cartridges. Extra credit: Get a solar-powered battery charger.

10 Be a Responsible Consumer Vote for the environment with your wallet: Ask camera, paper, and film manufacturers about environmental efforts, from recycling to energy use to materials.

11 Shoot the Change You Want in the World It's not just how you shoot, it's what you shoot. Think about how your images can represent solutions or illuminate a new angle on an environmental problem.

12 Spread the Word Small steps add up when millions join in. Tell two friends about your new, greener way of looking at photography. They'll tell two friends, and they'll tell two friends, and so on, and so on, and so on....

13 Make It Last A long-lived camera is environmentally friendly. Do your research, buy great stuff, and treat it right: It takes a great deal of materials, energy, and pollutants to make a new camera, and pretty much zero to keep your current one in tip-top shape.

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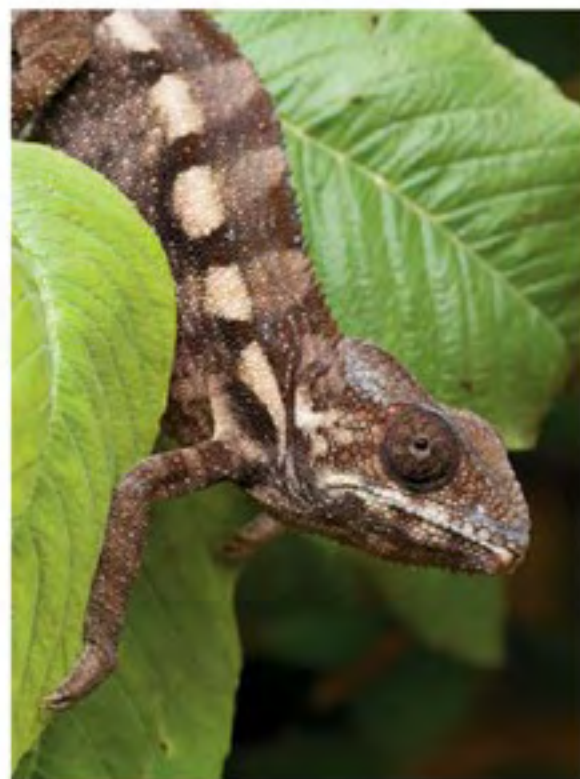
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There is an old adage that admonishes travelers to “take only pictures, leave only footprints.” These five photo tours have taken that to heart—and upped the ante by working to protect the places they visit, while ensuring their photographers do them no harm.

Madagascar Terra Incognita Ecotours • More than 40 species of lemur, half of the world’s chameleons, and 170 species of frogs call this 224,534-square-mile island home. What’s more, new species are discovered here every year. And on a 15-day tour of the island with Terra Incognita, photographers have a good chance of capturing some yet unknown creature. The tour’s real strength, as guide Ged Caddick points out, is its pacing: “We stay at least three nights at each park and never drive or fly between places during the mornings or evenings, when there’s the best light.” The traveling squad is low impact, with a group of only 13 along with Caddick and NANPA photographer of the year Kevin Schafer. Participants will also learn from local photographers and naturalists familiar with the island’s spectacular flora and fauna.

Cost: \$7,499 (includes round-trip airfare from Paris)

The Payback: A portion of each trip goes to Project Angonoka (durrellwildlife.org), a captive breeding and research program that is working to save the highly endangered ploughshare tortoise.

Website: ecotours.com

Torres del Paine National Park Chile Andean Trails • With Dr. Seussian rock spires, snow-covered peaks that seem to glow in the predawn light, and blinding white glaciers calving into emerald lakes, photographers will find it hard to believe their eyes, or their images, in Patagonia’s Torres del Paine National Park. Beyond the land- (continued on page 88)

I N S I D E P H O T O G R A P H Y



TRAVEL

FIVE ECO-SENSITIVE
PHOTOGRAPHIC ADVENTURES

WHOLE EARTH JOURNEYS

Clockwise from here: Glacier Grey, Torres del Paine; a Galapagos tortoise; a panther chameleon in Madagascar.



CI PLEDGE

Even with so many Earth-friendly photography tours to choose from, the bigger the trip, the more likely you are to impact the environment. **Conservation International**, a non-profit organization that sells carbon offsets and supports other conservation efforts, is asking summer travelers to pledge to make their trips as low-impact as possible. The **Travel Pledge** prompts those who sign up to commit to measures such as patronizing responsible travel companies, reducing energy consumption and garbage output, and avoiding ill-gotten food and souvenirs. Almost 2,000 people had signed the pledge within the first few days, and a partner organization, **Earth Friends Wildlife Foundation**, has agreed to donate \$5 to Conservation International for each person who takes part. For more information go to getinvolved.conservation.org/travel.

What was Canon thinking when they made a full-frame digital SLR available with an Image Stabilizer lens?



"Exactly what I was thinking."



Adam Jones Travel and nature photographers like me have very specific needs. It's just not practical to lug a tripod, half a dozen lenses and a monster-sized camera all around the world. That's why the Canon EOS 5D and the EF 24-105mm f/4L Image Stabilizer USM lens is the ideal combination for shots like this one. With a 35mm full-frame CMOS sensor, only available from Canon, the 5D lets me compose my shots without a lens conversion factor, and creates huge files with incredible depth and detail. And the Image Stabilizer lens allows me to shoot in low light without a tripod—without any camera shake. I also have the advantage of seeing the effect through the viewfinder, while I'm composing the shot, because Canon's Image Stabilizer technology is built into the lens and not the camera body. No wonder Canon is the best in their field—they listen to the guys in the field.



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To learn more about Optical Image Stabilizer and how you can get the most out of your EOS 5D, visit the Canon Digital Learning Center at www.usa.canon.com/dlc

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Already one of the best-known names in nature photography, Art Wolfe has added another dimension to his public profile with a new television show called *Travels to the Edge*, which premieres in September on PBS stations across the country. (Check local listings.) The program, modeled after the classic *American Sportsman* television show of the 1960s, takes Wolfe and guests on expeditions all around the globe—not to hunt, however, but to take pictures. “We try to make each episode equal amounts of photography, adventure, and environmental awareness,” says Wolfe, who is based in Seattle. “One week we might be photographing an endangered species, the next a remote culture, and the week after that a threatened landscape.”

“Photography has always been an important way for large numbers of people to see and experience nature and places they might never visit,” Wolfe says, “and I think it’s going to become even more important now, at this critical juncture in history, as photographers build a visual record of what’s being threatened. We are the witnesses to what is going on, and people are going to start to clue in on that.” Wolfe’s show champions both art and environment, perhaps inspiring a new generation of photographers to be passionate about nature. —JEFFREY ELBIES



© JOHN GREEN/EDGE OF THE EARTH PRODUCTIONS



GOING TO THE EDGE OF NATURE

PHOTOGRAPHER ART WOLFE TAKES HIS NEW TELEVISION PROGRAM ON (AND WAY OFF) THE ROAD.

SEE IT NOW

Top: Wolfe on the set of his television show. Here: Wolfe got this shot under a glacier in Los Glaciares National Park, Argentina, in November 2006.



© ART WOLFE



From a
Marmorose EFA
Co. quarry
in Bencatel,
Portugal, 2006.

SILENT PERSUASION

EDWARD BURTYNSKY
PUTS ENVIRONMENTAL
IMPACT IN PERSPECTIVE.

BOOKS

Although Edward Burtynsky routinely eschews polemics about environmental issues, the impact of his oversize images on the conservation debate is undeniable.

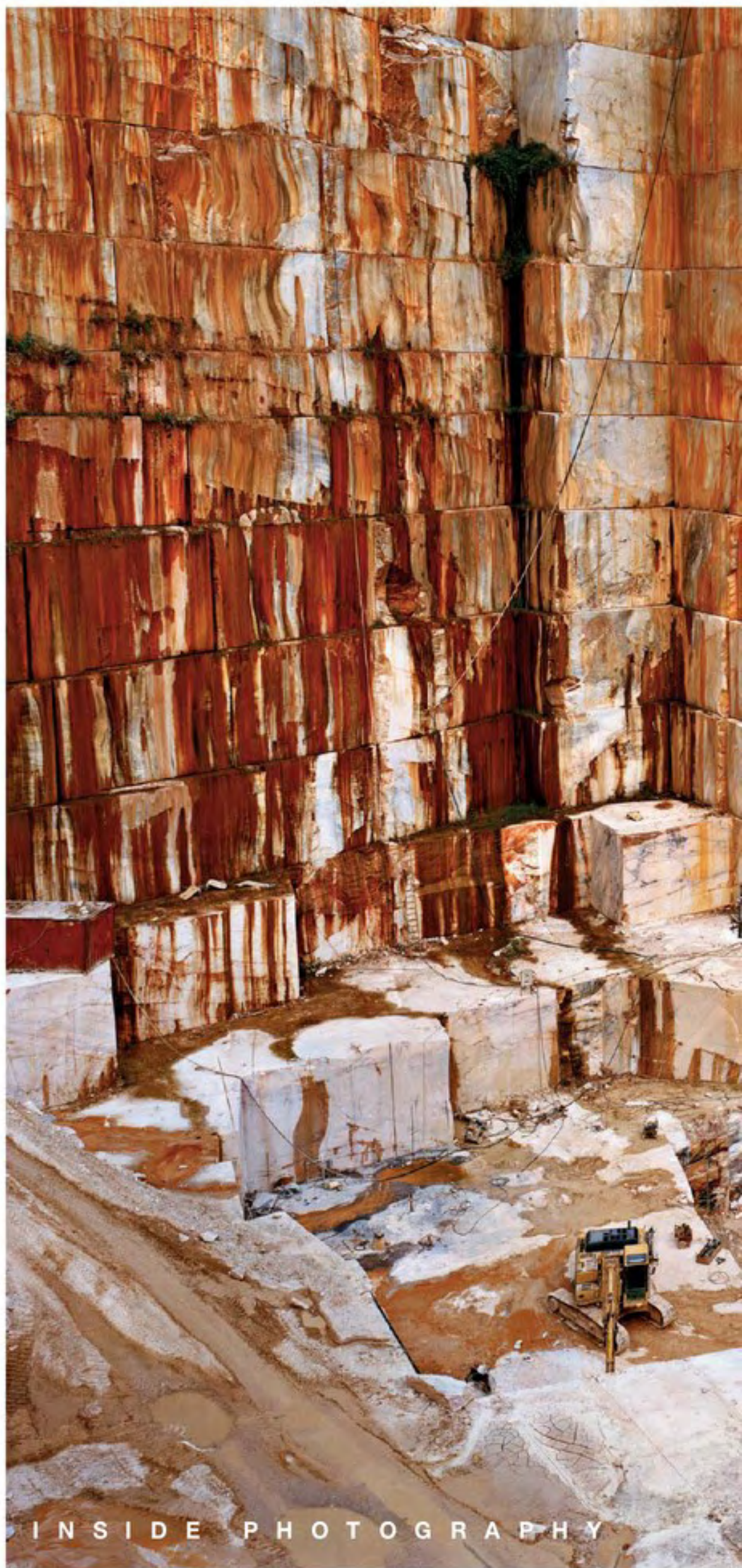
With his large-format photographs of city-size tailings fields or mammoth mountains of tires, Burtynsky makes images that are both beautiful and disturbing. They draw us in with their careful composition and brilliant colors, then force us to confront the overwhelming impact our continuous consumption has had on the earth's surface.

And although the Canadian photographer has donated his pictures to run as ads for *WorldChanging.org*, a positive-reinforcement Website for conservation efforts, he still refuses to tell people what they "should" take away from his work. "That may allow them to look at something they've never looked at before," he contends.

Burtynsky's most recent book looks back at a project that returned him to this kind of work after a hiatus to set up his photo lab and studio, Toronto Image Works. *Quarries* (Steidl, \$80), compiled from images made over the last 15 years, began as his attempt to capture the negative-space equivalent of a skyscraper and prompted his first shoots in countries where he didn't speak the language.

"It made me realize I can overcome the challenges of working internationally," says Burtynsky, who is now known for his work around the world. For his 2006 book, *China*, he gained incredible access to the country that will increasingly define humanity's global impact. And this year filmmaker Jennifer Baichwal gained access to Burtynsky's own creative process, creating the acclaimed documentary *Manufactured Landscapes*, named after another of the photographer's popular books.

—MIKI JOHNSON



INSIDE PHOTOGRAPHY





THE PHOTOS THAT MADE US CONSERVATIONISTS



**TOM BROKAW,
TELEVISION
JOURNALIST**



Galen Rowell's stunning 1985 photograph of horses in Patagonia perfectly captures the best of nature: restless life embodied in the herd of wild horses framed by the majesty of towers of granite that arose from the depth of Earth so long ago. I am always humbled by this sight.



PHOTOS HAVE
LONG PLAYED
A KEY ROLE
IN THE
ENVIRONMENTAL
MOVEMENT.
**THESE TEN
IMAGES** HELPED
SHAPE SOME
PROMINENT
VIEWPOINTS.
AS TOLD
TO JUDITH
GELMAN MYERS

INSIDE PHOTOGRAPHY

PEOPLE



INSIDE PHOTOGRAPHY



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BARBARA BOXER, U.S. SENATOR AND CHAIRMAN, SENATE COMMITTEE ON ENVIRONMENT AND PUBLIC WORKS

I have a poster with this Ansel Adams picture hanging in my office in Washington, D.C. It reminds me that our natural environment surpasses anything that humankind could construct. We have a moral obligation to protect it for our children and grandchildren.



JOHN H. ADAMS, FOUNDING DIRECTOR OF THE NATURAL RESOURCES DEFENSE COUNCIL (NRDC)

It's hard to say what motivated me to spend 37 years of my life creating the NRDC, but there's no question that the photograph that has had the most impact on me is Robert Glenn Ketchum's image of Glacier Bay, from his book *The Tongass: Alaska's Vanishing Rain Forest*. Glacier Bay, in all its glory, is a signal to me about how I feel about Alaska and the preservation of that landscape. Through his photography and his lobbying work in Washington, Ketchum fought for 25 years to save America's largest forest, putting us in the right direction, taking people to these places so that they would become allies in the fight. The connection that his photos brought to the saving of the Tongass is truly incredible.



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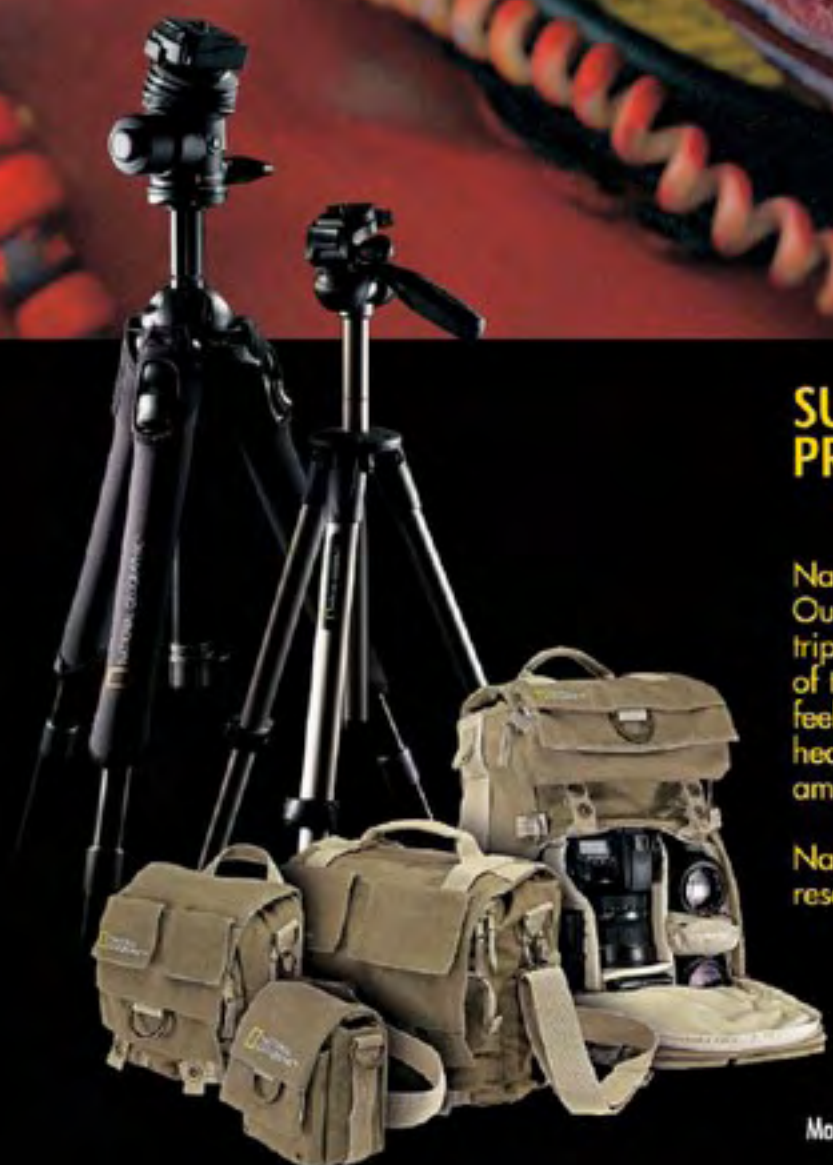
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TIPPER GORE, PHOTOGRAPHER AND ENVIRONMENTAL ACTIVIST

Charlie Melcher, who produced my husband's book, *An Inconvenient Truth*, asked me to take a photograph of the river bordering our farm in Carthage, Tennessee—it's one of the places later shown in the documentary. It's called the Caney Fork River, originating at Center Hill Lake and joining the Cumberland River at Carthage. It's one of the best fishing rivers in the area. For our family, it's also a special part of the farm, which is three miles from Carthage, in middle Tennessee, about 50 miles north of Nashville. Al grew up there, but we all love to walk over the farm and swim in the river, which is very cold, by the way. It is on the back of his family farm (250 acres), which is now our farm, as his parents have passed away. We love the bluffs, we love the river, and we love the land.

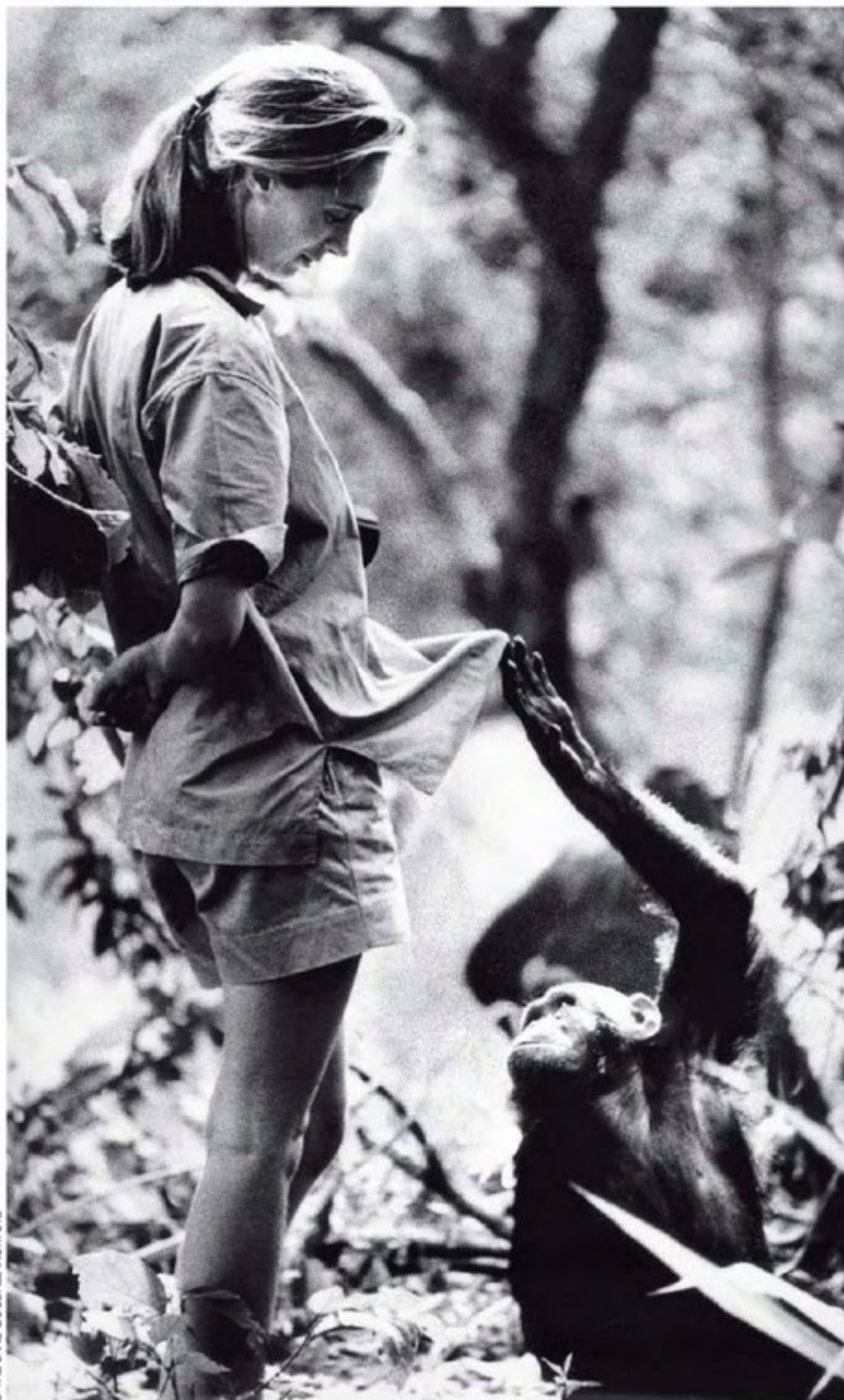


DANNY SEO, AUTHOR AND ENVIRONMENTAL-LIFESTYLE ADVOCATE



This is a photograph of a 56-acre forest with a pond in Pennsylvania where we used to hang out as kids. It's called Hidden Pond because you had to take a long path to find it. One day the area was cordoned off to be plowed into a housing development. I was 12 at the time and decided that I was going to save the forest. We collected money, got a bunch of kids together, and launched a three-year campaign. I realized that being a young person was great for publicity because it brought attention to the project—the area became known as the area where you don't want to build a house on the children's pond. That made me realize how to take weaknesses—our naivete (in 1989 we started Earth 2000 with the mission of saving the planet by the year 2000)—and turn them into strengths. By the time I was 18 the organization we started at Hidden Pond had turned into the country's largest environmental group for kids. That was the moment my work began.

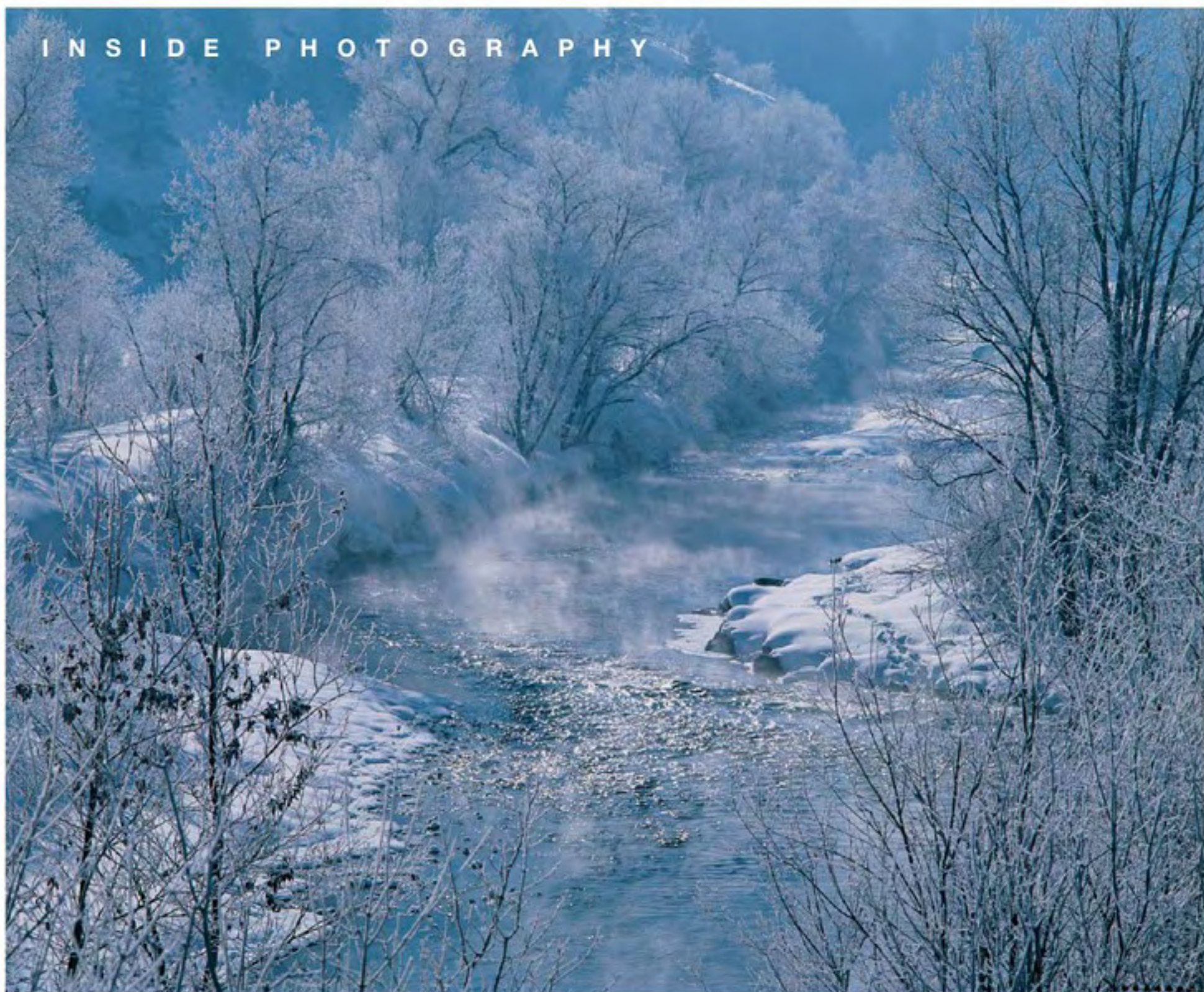
This image from Gombe National Park in Tanzania captures the curious nature of chimpanzees. I was in a unique position at that time, living among wild chimpanzees, where I was privileged to witness the many, many ways in which they are so like us, with their complex minds, personalities, and emotions, and where I could share my observations with the world. Now it's 47 years later, and we're still continuing our research at Gombe, working with local communities to stake out a viable future for the endangered wild chimpanzee [visit janegoodall.org]. That way, future generations can learn about these great apes and marvel at them as we do.



© THE JANE GOODALL INSTITUTE

JANE GOODALL, PRIMATOLOGIST AND FOUNDER OF THE JANE GOODALL INSTITUTE

I N S I D E P H O T O G R A P H Y



ED BEGLEY, JR., ACTOR AND ACTIVIST

Robert Glenn Ketchum's spectacular photo of Utah's Provo River takes me back to my winter days in the country. It reminds me of why I am drawn to the natural world and why I am keen on protecting it.



MATTHEW ROLSTON, PHOTOGRAPHER

This photo by Edward Weston ['Oceano,' 1936], beautiful and romantic and haunting as it is, shows an uninhabitable world—a world without vegetation, water, or the comforts of man. Let's hope this is not our future.





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RHETT TURNER, DOCUMENTARY PRODUCER AND SON OF MEDIA MOGUL TED TURNER

PAUL HANNA/REUTERS



Environmental messages need to be hard-hitting, like this one: a bird on the brink of death, coated with oil from a man-made disaster [the 2002 *Prestige* oil spill in Spain]. With film you can show the environmental problem clearly, but with a beautiful photograph, people just see the beauty and don't think past that. With a documentary, you can point out what they need to think about. A beautiful picture, which you can view over and over, however, doesn't always translate into something about the environment unless the viewer is steered in that direction.



My aim is to be a spokesperson for the natural world—to communicate the importance of how humans treat the Earth and its impact on us as a species. That's where the 1968 photo 'Earthrise—Apollo 8' comes in. It showed us we're on an island from which there's no escape. It said our planet is fragile. And it made me think about the laws of the universe: When you exceed the limits of what can sustain you, you crash. If we want to stick around, we have to consume on a sustainable basis. 'Sustainable consumption' is the idea that can convince everyone to pitch in and win this fight.

JIM FOWLER,
ZOOLOGIST AND
COHOST OF
*MUTUAL OF OMAHA'S
WILD KINGDOM*

I N S I D E P H O T O G R A P H Y



WILLIAM ANDERSON/NASA

**WACOM**

“I gave it a whirl.”

• Adale Brewer Van Dam, *Photographer*

Adale is a professional photographer and an artist in Northern California. Several years ago, she picked up a Wacom pen for the first time at a conference and decided to give it a whirl. That's when she realized that it was a tool she couldn't live without.

Adale purchased an Intuos3 9x12 and has since found that the pen provides her with an increased level of control, improves her workflow efficiency, and helps her work more comfortably. The pen has helped Adale harness the full power of applications like Adobe® Photoshop® and Corel® Painter™ to get the finished look she wants.

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The annual **American PHOTO** Images of the Year event is an international competition that is a definitive showcase of the very best of contemporary photography. This juried photo contest offers unmatched exposure to both established and emerging photographers in a wide range of fields, from documentary/photojournalism to cutting-edge commercial work and will provide an unprecedented opportunity for peer review of your work by professional photographers, museum curators, art critics and influential editors. Winners will be selected on the basis of originality and the overall quality of concept execution.

Categories are as follows:

- **Photojournalism/Documentary**
- **Commercial Work: Advertising/Editorial**
- **Personal Work**
- **Student Work**
- **Portrait/Wedding**
- **Nature**

DEADLINE

Entries must be postmarked no later than midnight, **September 14th, 2007.**

PRIZES

Enter now and you just might win an incredible prize package from our sponsors. One Grand Prize winner and 6 category winners will be selected.

The winning imagery will be featured in a special January/February 2008 issue of **American PHOTO** magazine, as well as at a special event in New York City in December 2007. Visit www.PopPhoto.com/apimagescontest for more information.

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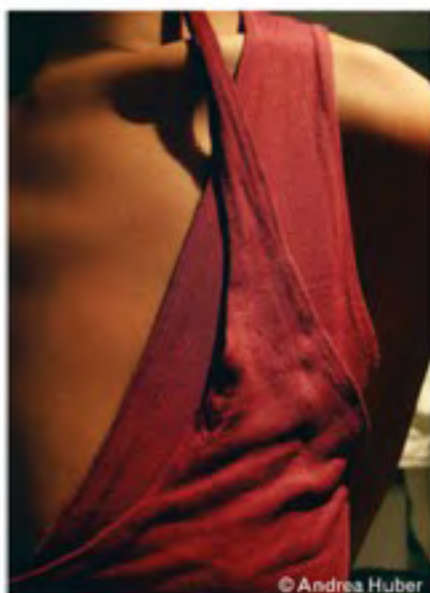
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SUBMISSIONS

The competition is open to work produced from September 2006 – September 14, 2007. All submitted art should be of reproduction quality. We accept color or black and white prints (8 x 10) and digital files on CDs with 8 x 10 printouts. Digital files should be TIFFs or JPEGs, high-resolution RGB, 350 dots per inch and approximately 8 x 10 inches. If entering multiple categories, please use a different CD for each category. All entries must include an entry form for each image submitted.

Please note that SUBMISSIONS WILL NOT BE RETURNED and that **American PHOTO** magazine does not accept responsibility for any lost or damaged prints, or disks.

ENTRY FEE

Single Entry: \$25 **Series:** \$40 **Student Work:** \$10

An entry can be either a single image or a series of images. A series includes multiple images or pages that make up a cohesive related story. A series is limited to a maximum of 10 images. To enter the student work category you must currently be enrolled in classes.

JUDGING/WINNERS

The judging will be done in two stages:

The initial stage will be done by the **American PHOTO** staff. The second stage will be done by a jury of outside experts.

The criteria for judging will be threefold:

- Originality of concept
- How well the concept fits the category
- How well the concept is executed

Winners will be notified via email or mail. Winners will be required to sign and return an affidavit of eligibility, grant of rights, and a publicity and liability release within 14 days of notification, or alternate winners will be selected (alternate will be next highest entrant).

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STATE OF THE ART

Perhaps no photographic genre is more popular than the landscape, and today there may be no more important one. The poignancy of the landscape—fragile, beautiful, ever-changing, threatened—has long called out to photographers. And they have responded, driven by the urge to document, celebrate, and remember what they have seen. In that sense, all landscape photography is a kind of conservation photography. Here we take a look at how two very different people with two very different visions, **Jim Richardson** and **J. Henry Fair**, set out to photograph the lay of the land.

MASTER CLASS
TWO WAYS TO
SHOOT A
LANDSCAPE

MASTER CLASS
THE FLINT HILLS
OF KANSAS

JIM RICHARDSON



S T A T E O F T H E A R T

Richardson photographed lightning bugs flying over wild alfalfa in the **Flint Hills** near Cottonwood Falls, **Kansas**. Shooting an hour after sundown, he recalls, the evening sky was so dark he couldn't see through the viewfinder. But the remaining **blue light** of the sky, combined with the blue alfalfa, created a memorable landscape. He used a **75-second exposure** to capture both that scarce light and the repeated, unmeasurable short blinks of multiple fireflies.

© JIM RICHARDSON [2]



National Geographic photographer Jim Richardson has shot the Celtic lands of Cornwall, the architecture of Venice, and the whisky country of Scotland. But when he returns home, it is to Lindsborg, Kansas, that most American of places.

"Kansas is where I grew up, and it's where I choose to live," he says. "For me, no other place smells quite right, you know." Two years ago Richardson proposed a story for the magazine on the state's Flint Hills region, the last remaining expanse of tall grass prairie on the continent. But he knew going into the project that he was facing a photographic problem.

"It's a place I'd been back to many times in my career, and as a photographer I'd never done very well there," he says. "It is a prairie, and prairies are tough to shoot." The Flint Hills are simply rolling hills and grass, with few landmarks to place in the foreground to create a sense of depth. "Once you pick up a camera and point it at them, they just kind of diminish in the distance. They're not like the Tetons in Wyoming, which are big enough to fill a 4x5 frame."

Richardson's solution was to "work the story for all it's worth." A landscape is rarely successfully photographed in one day. "One of the things you do is to drive a hell of a lot of miles to find the place that has the look you envision," he says. Richardson had the advantage of a lengthy shooting schedule: He began work in March 2006 and didn't finish until late the following autumn. He was able to shoot as prairie chickens began their courting, or "booming," in early spring, and later in the summer, when ranchers burn off dead grasses in a man-made version of the natural

"I read somewhere that due to lights from cities, about 80 percent of the human population of Earth will never see the **Milky Way**, but out on the prairie you can sure see it," says

prairie phenomenon that keeps nongrass vegetation from taking root. Still later he shot the intense regrowth period, when new grass turns the region emerald green.

The backing of *National Geographic* also allowed Richardson to hire a plane for aerial shots, but he essentially relied on his knowledge of the area to



Richardson. For the image at top, he made **four separate exposures** with his **Canon EOS 5D** digital SLR. "There is no film fast enough with a high enough quality to get that shot," he says. He lit the tree with a small Maglite flashlight, exposing for 30 seconds at f/1.4 at **ISO 1600**. Above: The hills green with regrown grass.

get the pictures he wanted. He knew that Kansas thunderstorms create a lot of visual drama, and he knew the back roads that led to little-known corners of the state. Most of all, he says, he remained alive to creative possibilities—shooting lightning bugs over a field of wild alfalfa an hour after sunset, or creating a panoramic image of the Milky Way with four separate exposures.

—JEFFREY ELBIES

AMERICAN
PHOTO

PORTFOLIO REVIEW

For Emerging Photographers

.....

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MASTER CLASS
DESTRUCTION
FROM A DISTANCE
J. HENRY FAIR



S T A T E O F T H E A R T



Fair's photograph at
Kayford Mountain
in West Virginia, where
a small stand of
trees was removed by
mining operations
in less than a day.

Bauxite waste drains from an aluminum refinery in Darrow, Louisiana.

© 2007 J. HENRY FAIR

STATE OF THE ART

“MY GOAL IS TO ENTICE THE VIEWER ON AN AESTHETIC LEVEL, TO DRAW THEM IN, BUT I DON’T WANT ANYONE TO FORGET THAT THESE ARE INDUSTRIAL NIGHTMARES.”

Henry Fair’s photographs are deceptive. Mostly aerial views shot from a small plane, their rich palette and texture give them the quality of abstract paintings. But in fact, the images illustrate some of the ugliest places on the planet.

Fair photographs environmental destruction, but he does not limit himself solely to industrial wastelands. Still, the glorified images of substances such as bauxite waste and petroleum coke are startling. Why would Fair want to make such poisons look so painterly? He thinks it’s an alternative to the grim realism of depicting environmental devastation—another way to call attention to the unreasonable demands we place on the world. “My goal is to entice the viewer on an aesthetic level, to draw them in,” Fair says. “But I don’t want anyone to forget that these are industrial nightmares.”

Because such sites are usually well fortified against visitors, Fair often shoots from above. “Frequently you can’t get to a spot on the ground that isn’t fenced off,” he says. “I started aerial photography out of necessity. As it turns out, it’s actually really cool.”

Fair’s photography comes only after careful planning. “When you look at a picture of bubbling

The subjects of Fair’s images are often difficult or even impossible to identify without the photographer’s explanations, but that doesn’t mean they aren’t rendered with **exquisite sharpness**. In keeping with aerial photography’s high-resolution custom, Fair shoots with the **Canon EOS-1Ds Mark II** and, usually, **Canon’s EF 70-200mm f/2.8L IS USM zoom**. The camera’s full-frame image sensor contributes almost **17 megapixels** of resolution; the lens brings optical **image stabilization (IS)** to the job. IS technology combines with Fair’s high **shutter speeds**, typically around 1/1600 second, so that his small plane’s vibration doesn’t cause unwanted softening of detail. —RUSSELL HART

goo,” he says, “I want to be able to tell you exactly what’s in it.” He examines the deleterious effect of industries from a number of angles to encompass a larger picture. The abstract image here is of an aluminum manufacturing site in Louisiana. “Aluminum production is very picturesque from the air,” says Fair. “My next project is going to be uranium mining, which is less photogenic.” Indeed, the radioactive element’s most damaging effects are invisible, so it will be interesting to see how Fair captures them.

The photograph on pages 50-51, which Fair calls “The Last Stand,” shows a small cluster of trees in West Virginia about to be demolished by a bulldozer. It is a more literal image than Fair’s aerials but full of symbolism nonetheless. The machines seem to represent humanity’s determination to wage industrial warfare against the natural world, while the trees stand as soldiers of the earth about to lose yet another battle. Fair shot from ground level after observing the stand for two days from the air. “I went looking for something powerful, and I was lucky enough to find it.” —AMANDA STAR


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September 9-12, 2007

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Worldwide Photo Treks

Greece



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Reflecting off the calm waters of the Aegean Sea, the islands of Greece stand as sparkling vestiges of classical mythology. Capture lasting images from the island of Mykonos—the island of the giants—with its magnificent sandy beaches, traditional villas, flowered balconies, mosaics, and seaside tavernas. Visit the birthplace of Apollo and Artemis on the island of Delos, explore the black sandy beaches of Santorini, and capture the quintessential architecture of Oia. All of these “jewels of the Aegean” await you as the Mentor Series photography workshop sets sail for the islands of Greece!

September 16–24, 2007

Nikon Professional Photographers: Reed Hoffmann and Kevin T. Gilbert



© Tim Breaseale

Kentucky

Welcome to the “Bluegrass State,” legendary home of thoroughbred racing and bluegrass music, where the rolling hills and winding hollows mark the elusive passage from the Midwest to the Ol’ South. Travel through lush forests and wheat fields, and explore the natural cave systems, coal fields, or distinctive wetlands of Kentucky’s diverse terrain. In the center of the “Horse Capital”, historic Labrot and Graham Distillery offers a peek back in time to the days when bourbon whiskey was first distilled here in 1812. Today, the area is known for its premier horse-racing venues. At Keeneland Race Track, capture the rumble of hoof beats, the chill of the crowd, and the colorful blur of jockey uniforms, a kaleidoscope of energy and anticipation that exemplifies this true Kentucky experience.

Oct. 5–7, 2007

Nikon Professional Photographers: Mark Alberhasky and Tony Hertz

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November 9–11, 2007

Nikon Professional Photographers:
Tony Sweet and Steve Simon

Hong Kong



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SEPTEMBER/OCTOBER 2007



THE NEW
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PHOTOGRAPHY

ASSIGNMENT: EARTH

Igor Shpilenok • Michael K. Nichols • Brian Skerry • Robert Glenn Ketchum • Chris Rainier • Karl Ammann
Beverly Joubert • Xi Zhinong • Tui De Roy • Gary Braasch • Cristina Mittermeier • Patricio Robles Gil

Greenland's
Jakobshaven
Ice Stream.



© JAMES BALOG (4)

INTRODUCTION BY JAMES BALOG

How Photography Can Help SAVE THE PLANET

We the people, the dominant species on planet Earth, are losing the memory of what makes nature natural. Pastures become parking lots. Blue skies choke on molecules they were never meant to hold. Hearts that have beaten in the chests of species for eons go silent. And as the natural world disappears, as we humans live our modern lives of relentless techno-consumerism, our inner landscape changes as well. Choked by the speed of the digital age, distracted by the clamor of the ersatz, confused by purveyors of the useless, we succumb to a pervasive nature deficit disorder.

Photography can help us remember and reclaim our identities as part of the natural world. The photographic act is an act of love, forcing the imagemaker to stop, look, and look again, to feel whatever it is he or she has seen, and perhaps even to assimilate some aspect of the

scene into the core of his or her being. It is a way of saying: Wait, let's pay attention—I saw this thing, this moment, had this experience, and it was important to me and it just might be important to you, the viewer, if you were to see it, too. Photography is thus an antidote to the disorientation of our time; it replaces fragmentation with focus, forgetting with memory, indifference with affection.

These are the impulses shaping a new breed of activist photography oriented to the conservation of the natural and human environment. This is the goal that has brought together the members of the International League of Conservation Photographers, whose work you see on these pages. The ILCP wants to use photography to help the environment gain a stronger position on the agenda of politics and culture, and to help photographers work with scientists to show the public what

is at stake. Imagemakers are the eyes of civilization—discovering, framing, and interpreting reality—and we can play a major role in shaping how humanity perceives and responds to the world around us.

Goals of this magnitude can require tremendous effort. Take my current work, *The Extreme Ice Survey*. I am traveling around the globe to record the effects of climate change on glaciers. Engineering and building 28 time-lapse camera systems that will survive avalanches, 200mph winds, and temperatures down to minus-50 degrees has been the single most daunting technical challenge of my career. The strain of traveling to 21 different glaciers in Greenland, Iceland, the Alps, the Rockies, and Alaska has taken a tremendous toll on my family life, friendships, and finances. Yet, as I see it, accepting the challenges and taking the risks are the only things worth doing. All of us have been granted that ancient Chinese wish—"May you live in interesting times"—and it leaves us with no alternative but to rise to the occasion.

The conservationist impulse has long been embedded in American photography. We build on the vision and intentions of others who pushed a path through the thickets long ago: Carleton Watkins and William Henry Jackson, the Weston family, Robert Adams and Lewis Baltz, Eliot Porter and Ansel Adams, and a dozen others. Public perception of extraordinary nature—from giant sequoias to stalactite-filled caves, from snowcapped summits to raw canyons—has always been shaped by images brought back from Odyssean photographic missions.

In 1871, William Henry Jackson led a seven-man photographic staff as part of a government-funded survey of the American West. Carrying rifles on their shoulders and making exposures on cumbersome glass plates coated with wet collodion emulsion, the team exposed civilization to a precise visual record of the glories of the Teton Range and Yellowstone, as well as a geological curiosity that had been dubbed Old Faithful by a previous expedition. In no time, Jackson's work, and that of a fellow expedition member, the painter Thomas Moran, stirred up policy makers in Washington, D.C. By March 1872, Yellowstone National Park had been created, the first major natural enclave protected by governmental fiat in the world.

After that, photography was an important part of many land preservation battles. Ansel Adams's images helped save Kings Canyon in California. The concept of the large-format "coffee-table" book was practically invented by David Brower, executive director of the Sierra Club from 1952 to 1969, to promote exceptional landscapes. Spectacular imagery bearing witness to the wilds of Alaska was pivotal in ensuring public support for preservation of vast stretches of the 50th state in the 1970s—and inspired my own career. (It should



also be noted that just because photos get attached to conservation battles doesn't mean the conservationists win: Attempts to save California's Hetch Hetchy Valley early in the 20th century and, later, the Glen Canyon in Utah both failed.)

The tradition of conservation photography goes on today. *National Geographic* photographer Michael K. "Nick" Nichols brought back an extraordinary record of animal life from the heart of Africa during the late 1990s; with intense lobbying by scientist Mike Fay and policy makers, the images helped establish 13 national parks in Gabon. A lot more Sitka spruce would have been scalped from Alaska's Tongass National Forest had it not been for Robert Glenn Ketchum's large-format landscape work and energetic lobbying in Washington. In fact, no modern-day conservation crusade is complete—or successful—without elegant photographs to advertise the environment to a distracted public.

To a great extent, the images in this portfolio are meant to "sell" the natural world to important consumers, from members of the U.S. Congress to suburban soccer moms. Such consumers respond to beauty, and certainly many of the photographs in this issue celebrate nature's beauty. But people also need to be provoked, stimulated, and challenged, so there is room for tremendous experimentation and creativity by photographers in the pursuit of meaning and impact. All of this is what makes my job so interesting: Without creative vision, our civilization might be lost in amnesia and nature deficit disorder long before it ever has a chance to grasp that nature had any meaning at all.



James Balog in Iceland, 2007.



Shpilenok photographed this Kamchatka brown bear in the Valley of the Geysers in early 2006. He shot with a Nikon D2X and 70-200mm f/2.8 zoom.



“
**THIS IS RUSSIA'S FINAL
FRONTIER—A LAND
OF BEARS, ABUNDANT
SALMON, AND
FIERY VOLCANOES.**
”

Igor Shpilenok fell in love with the Bryansk Forest in western Russia at age 13. He dedicated himself to photographing the forest, and with his pictures he lobbied to save it from development. In 1987 he became the first director of the Bryansky Les Zapovednik (strict nature reserve). Because of his efforts, he became a target of death threats from poachers and loggers.

Since 1999, Shpilenok has been photographing national parks and nature reserves throughout Russia “to share the beauty and ecological significance of these natural areas with the world.” Most recently he has turned his focus to conservation issues in the Kamchatka Peninsula in the far east of Russia. “It is Russia’s final frontier, a land of big bears, large salmon resources, and fiery volcanoes,” says Shpilenok. At the heart of Kamchatka is the Kronotsky Nature Reserve. Until last spring, the central attraction of the reserve was the Valley of the Geysers, one of the few places on earth where geysers occur naturally. Then a landslide caused an entire mountain to crumble, burying this world wonder.

For Shpilenok, it is the Kamchatka brown bear that defines the burly beauty of this place. “It is the second largest bear in the world, after the Kodiak bear,” Shpilenok says, “but the population is not well managed. Poaching and poor monitoring are factors. And overfishing threatens the bears’ main food—salmon.” Shpilenok notes that the depletion of the salmon population would affect more than just the bears: One quarter of all wild Pacific salmon for human consumption comes from Kamchatka. —DAVID SCHONAUER

Igor SHPILENOK

P O R T F O L I O

“

**BIG ELEPHANT HERDS
USUALLY NUMBER 200
INDIVIDUALS. AT ZAKOUMA,
THERE ARE 800 AND MORE.**

”

In 2006, when *National Geographic* staff photographer Michael K. “Nick” Nichols first heard about a place in central Africa with vast, forgotten herds of elephants, he could barely believe the news.

Then he arrived at Zakouma National Park, a tiny refuge in Chad, and saw the site with his own eyes. “A big herd of elephants might usually be up to 200 individuals,” he says, “but at Zakouma you could see herds of 800 and more.” Conservationist Michael Fay, who’d tipped Nichols off to Zakouma, estimated that some 10,000 elephants lived in the 1,200-acre park during the long dry season, taking advantage of the water and forage the refuge offered. In the wet season, many migrated away to literally greener pastures.

Nichols and Fay, who had worked together on a mammoth story about their trek through central Africa in 2000—a trip that led to the establishment of 13 new national parks in Gabon—decided to work on a story celebrating the natural history of Zakouma. Then they learned that poachers lay in wait for elephants leaving the park in the wet season. In recent years, with the region’s political instability resulting from chaos in Darfur and the Central African Republic, poachers have been responsible for a precipitous decline in the elephant population.

Nichols hopes his Zakouma images will spotlight the plight of its elephants. “We believe that if we bring environmental stability to this region, it will help bring political stability as well,” he says. —D.S.

**Michael K.
NICHOLS**

P O R T F O L I O





Nichols shot this elephant herd with a Canon EOS 1Ds Mark II with a 24-70mm lens. Exposure was 1/300 second at f/2.8.



Skerry shot this lemon shark pup with a Nikon D2X and a 16mm f/2.8D AF Fisheye-Nikkor lens.



Brian SKERRY

P O R T F O L I O

There's a desire by a lot of underwater photographers to portray sharks as something scary," says Brian Skerry. "Usually the shark is shown with big teeth and jaws, often biting on something, and those kinds of pictures sell pretty well. But I tried to resist the urge to do that."

When Skerry proposed a story to *National Geographic* on the shark populations of the Bahamas last year, he was thinking about the vulnerability of sharks, not their ferocity. "Right now there are an estimated 100 million sharks killed each year around the world," he says. Most are killed for their fins, which command \$300 a pound in Asian markets; others die as the unintended take of commercial fishermen. "Sharks have only a few pups a year, and those pups are slow to mature," says Skerry. "The result is that in places like the Atlantic, shark populations are down anywhere from 50 percent to 89 percent."

But not in the Bahamas, where populations of lemon sharks, hammerheads, makos, and other species thrive. "It may be because they don't allow commercial long-line fishing there," says Skerry, who has been diving since age 14 and now specializes in marine wildlife photography, also lecturing on conservation issues. Skerry photographed a number of elusive species in novel ways, including a foot-long lemon shark pup in a mangrove swamp on the island of Bimini (left). The pup will spend the first two to three years of its life in the swamp before moving out to become an apex predator of the sea. —JEFFREY ELBIES

“

**IN PLACES LIKE THE
ATLANTIC, SHARK
POPULATIONS ARE DOWN
50 TO 89 PERCENT.**

”

“
**I WANT MY WORK TO
BE POLITICAL, BUT NEVER
A LAMENT OVER
SOMETHING ALREADY LOST.**
”

Many photographers use their work to make a political statement. Most of them leave it at that, passively hoping their pictures will simply *inspire* the human race to change its harmful ways. But few photographers use the medium in such a political way as Robert Glenn Ketchum. Through a series of books and exhibitions, Ketchum has put his artful images at the service of an ambitious environmental agenda—helping push important conservation laws through Congress.

Unlike most photographers, Ketchum can measure the effectiveness of his work in acres saved—and, if such calculus were possible, species pulled back from extinction. Collected in *The Tongass: Alaska's Vanishing Rain Forest* (Aperture, 1986), his photographs of Southeast Alaska's temperate woodlands convinced Congress to protect more than a million acres of old-growth trees from logging. (The book was distributed by lobbyists to Senate and House members, and prints were exhibited in the Senate Rotunda.) Other bodies of Ketchum's work have supported successful campaigns to preserve millions more acres, from New York's Hudson River Highlands to whale nurseries in the Gulf of California.

In the last few years Ketchum has had the foresight to focus on Southwest Alaska, in particular on 5.6-million-acre Bristol Bay, a pristine region now threatened by offshore drilling interests. (President Bush recently lifted a drilling ban in place since 1989's infamous Exxon (continued on page 90)

Robert Glenn KETCHUM

P O R T F O L I O





Chris RAINIER

P O R T F O L I O

“
**IF YOU PRESERVE
A CULTURE,
YOU END UP PRESERVING
ITS LAND, TOO.**
”

When most people think about conservation they think about preserving native plants and animals. But what about native cultures?

In the eyes of *National Geographic* fellow Chris Rainier, the two go hand in hand. Under his philosophy of conservation, local people need to be empowered to protect their own land—and photography can be one of their most powerful tools.

Rainier advances this initiative with the National Geographic Society's All Roads Program, which he directs along with its Cultural Ethnosphere and Enduring Voices projects. The All Roads Program, which is going into its fourth year, supports indigenous photographers who are working in their own communities, showering them with resources and connecting them with media and art people who can help them get their work seen on a global scale.

“If you preserve a culture, you end up pre-

serving its land too,” Rainier explains.

With his newest project, Rainier is documenting both lands and cultures, as well as the way they converge in “sacred places.” His book, titled simply *Sacred*, will be released by Assouline in fall 2008. In it Rainier captures those locations held most holy by various peoples: the source of the Ganges river for the Hindu or the Potala Palace for Tibetans. He shoots these locations in black and white with several cameras—a Hasselblad with and without a Lensbaby, a plastic Diana—deciding afterward which captures the look he is most interested in. “What might be the most sacred thing to you, may look like nothing to me,” he says. But he believes that photography plays an important role in reconciling those differences. “Photography has the power of galvanizing and serving as a catalyst for change,” he says, “because it is a universal language.” —MIKI JOHNSON



© CHRIS RAINIER

Monks at the Bayon, a Khmer temple in Angkor, Cambodia.



P O R T F O L I O

For nearly two decades, Swiss-born photographer Karl Ammann has documented Africa's bushmeat trade—the systematic slaughter of gorillas, chimpanzees, and other animals for their meat. Though he also shoots beautiful wildlife pictures, Ammann's bushmeat images are hard-hitting and heartwrenching. The image here shows an emaciated chimp who was orphaned after its parents were slaughtered.

As a commercial photographer, Ammann first encountered the bushmeat trade while shooting an adventure assignment in 1988. "I was on a trip on one of the Congo riverboats, where there were thousands of fresh carcasses of primates and other wildlife

coming aboard," Ammann recalls. "That's when I first started wondering how serious all this was and how extensive."

Making people aware of "the shadow side" of African wildlife became Ammann's mission. Now a Kenyan resident, he has produced books, slide-show lectures, and a Website (karlammann.com), and has earned praise from conservationists such as Jane Goodall. Recently, Ammann has focused on the demise of elephants. "Forest elephants of Central Africa are slaughtered for their meat and not their ivory," he says. "My aim is to illustrate it and say, 'Hey, if you have a problem with this, like I do, let's do something about it.'"

—JACK CRAGER

Karl AMMANN

“
AT FIRST I WAS ACCUSED
OF SENSATIONALIZING
THE BUSHMEAT ISSUE. BUT
NOW PEOPLE ACCEPT
THAT IT'S A MAJOR CRISIS.
”



Joubert photographed this Botswana lioness in 2005, shooting at dusk with a Canon EOS-1Ds Mark II and an EF 600mm f/4L IS USM lens with a 1.4X converter.



“

**A SINGLE LIONESS
IN A PHOTOGRAPH CAN BE
AN AMBASSADOR FOR
ALL THE WORLD'S LIONS.**

”

Beverly Joubert and her husband, Dereck, managed game lodges in South Africa for several years before joining a study of lions in Botswana in 1981. Since that time, they have gone on to stellar careers as wildlife filmmakers and photographers. While they have focused their work on a variety of subjects, it is the big cats of Africa that have always remained the center of their attention and concern.

“A hundred years ago there were 450,000 lions in Africa,” says Beverly Joubert. “When we started our work in the early 1980s, research told us there were only about 50,000 lions. That’s a terrible decline. In 2001, when Botswana banned lion hunting, the IUCN World Conservation Union was forced to assemble a ‘best guess’ of the remaining lion population. The numbers had dropped from 50,000 to less than 23,000, and continues to drop at 3 to 5 percent a year. Lobbying by hunters has led Botswana to issue licenses for its last 3,000 lions. The situation is critical everywhere, though. In one month this spring, poachers killed 17 of the last remaining 350 Asian lions in the Gir forest of India.”

For Joubert, photography and activism go hand in hand. “One single image is a stunning reminder of how important these cats are,” she says. “A single lioness can be an ambassador for all lions. But it’s important to follow up on the story with the fact about the unbelievably sharp drop in the numbers of these animals.” —D.S.

**Beverly
JOUBERT**

P O R T F O L I O

“

**XI'S PHOTOGRAPHS OF
THESE RARE MONKEYS
GARNERED NATIONAL
MEDIA ATTENTION.**

”

When Xi Zhinong was 19 years old, a Chinese film crew shooting in his native Yunnan province hired him as an assistant. Their subject was the region's rich bird life. An avid observer of wild animals, Xi had a special fondness for birds—one not shared by the crew's cinematographer. "The cameraman didn't like birds at all," Xi remembers. "In order to film some newly hatched chicks, he tied their legs to the nest. But after he finished filming he didn't bother to untie them." The next day Xi found the chicks dead in their nest. "I was really furious," he says. "That day I decided to become a cameraman myself, so I could film free-flying birds in Yunnan."

Xi went on to create China's first and only wildlife film and photography agency, Wild China Film, with his journalist wife Shi Lihong. Xi specializes in the wildlife of Western China, especially endangered species such as the Yunnan snub-nosed monkey, the world's highest-altitude primate. He was the first photographer ever to capture this rare creature in the wild, garnering national media attention. "We knew the monkeys were being poached," says Xi. "Then I discovered a scheme by the local government to do logging in the monkeys' habitat." Xi petitioned higher authorities to intervene. His letter and photograph of a snub-nosed monkey madonna and child made their way to national newspapers, and the story ended up on China's all-powerful CCTV television network. "Almost immediately the central government ordered the local government to stop the logging," says Xi. "And two years later, China issued a logging ban on all old-growth forest." Since then, Yunnan's snub-nosed monkey population has surged.

—RUSSELL HART

Xi ZHINONG

P O R T F O L I O





Xi's images of these extremely rare snub-nosed monkeys precipitated a logging ban by the national government.

De Roy captured these Royal albatross courting in New Zealand with a Nikon F5 and an 18-35mm f/3.5-4.5 Zoom-Nikkor on Fujichrome Provia 100F film.





“

**INSPIRATION COMES
FROM TRUE WILDNESS, AND
NOTHING IS MORE
WILD THAN THESE BIRDS.**

”

Referred wildlife photographer Tui de Roy is best known for her images of the Galapagos Islands, where she lived for 35 years. Her most recent project focuses not on a geographic location, however, but on a single species that resides in remote locales across the globe: the albatross. Working with Birdlife International's Albatross Campaign, De Roy is documenting every species of albatross, the most endangered family of birds. Her images will illustrate a book for the organization's campaign to reform fishing practices deadly to the huge seabirds. De Roy is attracted to the albatross because her "inspiration comes from the magic of true wildness." "And there is nothing more wild than these huge birds," she explains. Wild they are, but albatross chicks are helpless for more than a year after hatching. To protect them, parents roost in remote areas with literally no natural predators. Luckily De Roy has always been drawn to the "outermost frontiers of the world."

To track these solitary birds, she has overcome shipwrecks and miles of red tape, even purchasing a specially outfitted sailboat for her multiple trips to nesting areas in the Antarctic. And because mobility is top priority in remote locales, De Roy travels light, with only her Nikon F5 (she shoots only film) and often a wide-angle to capture the birds' environment, as in this photo.

De Roy hopes her images help people form a deep emotional connection with the albatross. "With conservation, the key ingredient is to have people fall in love with the subject so they can't bear to not do anything about it," she says. —M.J.

**Tui
DE ROY**

P O R T F O L I O



Scientists explore the receding edge of Marr Ice Piedmont in Antarctica, where ice shelves are disintegrating due to extreme warming.



The 1980 eruption of Washington's Mount St. Helens changed Gary Braasch's photographic life. "Before it happened I was just doing beautiful nature pictures," says Braasch. "After that I started to make pictures guided by scientific understanding."

In the late 1990s he found the issue that would define his career: global warming. He was way ahead of the curve in terms of awareness of this issue. "In late 1998 I put out a call to my editors that I was going to start working on global warming," Braasch says. "My first real gig on climate change was the next year, when *Discover* magazine sent me on a National Science Foundation expedition to the Antarctic." Braasch had never been to the continent, where the early effects of global warming are most dramatic. Spending a month on an icebreaker with scientists who "couldn't get away" from him, he got a crash course in climate change.

"Part of my project is keeping up with scientific news and journals," says Braasch. "But it's not always easy to understand the careful language and terminology involved. So I often don't know the full story until I talk to the scientists." His photographs are often accompanied by lengthy, informative texts and captions, both on his authoritative global warming Website (worldviewofglobalwarming.org) and in his books, including *Earth Under Fire: How Global Warming is Changing the World* (University of California Press, \$35). "A lot of the photography I'm doing is either very tough to produce or it's not very beautiful," he explains. "But there's a story to be told, and the story is as important to me as the photographs." —MARVIN GOOD

Gary BRAASCH

P O R T F O L I O

“

**A LOT OF PHOTOGRAPHY
ABOUT GLOBAL
WARMING IS NOT VERY
BEAUTIFUL, BUT THERE'S A
STORY TO BE TOLD.**

”

Mittermeier's portrait of a gathering of Kayapo leaders, shot with a Nikon D2X and a 28-70mm f/2.8 zoom.



© CRISTINA MITTERMEIER

“
**INDIGENOUS PEOPLE
CONTROL ONE-THIRD OF
THE UNDEVELOPED
LAND IN THE AMAZON.
THEIR SURVIVAL WILL
ENSURE THE SURVIVAL OF
THAT ENVIRONMENT.**
”

Cristina MITTERMEIER

Trained as a marine biologist, Cristina Mittermeier was a conservationist long before she was a photographer. Early in her career she found herself writing for various scientific journals but she was frustrated by the impact her work was having. “You would produce a pamphlet, and no one would read it,” she says. Then, while working on the text for a book of photography, she saw the possibilities of reaching a wider audience with pictures. She later enrolled in an adult education course on photography at the Corcoran Gallery in Washington, D.C., and four years later emerged with a singular vision and mission.

“When I would travel with wildlife photographers to remote areas, I would find my greatest joy by staying behind in villages and photographing the people there,” she says. “It seemed like there was something I could do there that other nature photographers weren’t doing.” For Mittermeier, photographing indigenous people became a new way to approach

the idea of saving the land on which they lived. This approach of tying together people and their ecosystems has become one of the important themes of the modern conservation movement.

“What I try to do is show the relationship between humans and nature,” she says. “And as a photographer, I find that indigenous people have a unique story to tell.” A case in point is the Kayapo tribe of the Amazon, which is a potentially important player in the bid to save the Amazon from development, since it controls an area of the Amazon the size of New York State. “Indigenous people have roughly one-third of the undeveloped land in the Amazon,” says Mittermeier. “Ensuring their cultural survival will greatly help ensure the survival of that important environment.” Mittermeier has used her images of the Kayapo, such as the one above, showing a meeting of tribal leaders, to raise thousands of dollars to support efforts to protect their territory.

—J.E.

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Patricio ROBLES GIL

P O R T F O L I O

“

**IF WE CAN SAVE THESE
AREAS, WE CAN SAVE
ABOUT 80 PERCENT OF THE
WORLD'S BIODIVERSITY.**

”

In Mexico, says photographer Patricio Robles Gil, there is not a word to describe the concept of environmentalism. But he is helping to define the idea. Based in Mexico City, he is the essential artist-activist bent on saving places “where nature has not lost its original essence.”

And he is very good at what he does. Robles Gil has focused his work around a notion he calls “conservation marketing.” He has established two conservation organizations in Mexico—Agrupación Sierra Madre and Unidos para la Conservación—through which he has teamed with private corporations to produce 25 lush photo books about conservation topics, including an opus called *Hotspots: Earth's Biologically Richest and Most Endangered Terrestrial*

Ecoregions, produced with Conservation International in the United States. “The idea was that if we can save these particular areas, which represent only two percent of the earth's surface, we can save about 80 percent of the earth's biodiversity,” he says.

But Robles Gil's great passion is the place where, as a child, he first came face-to-face with the natural world. The Sierra del Carmen mountain range, in the northern part of Mexico's Coahuila state, abuts the Rio Grande River and Big Bend National Park in Texas—yet previously it was largely unprotected from development. After ten years of working with landowners, corporate sponsors, and the government, Robles Gil was able to help have the region officially designated as wilderness. —J.E.



PATRICIO ROBLES GIL

Patricio Robles Gil's passion is for wild sheep. He photographed this one in the Sierra del Carmen region of Mexico.

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Robert Glenn Ketchum

Location: Bristol Bay, Southwest Alaska (page 66)
Mission: Saving Alaska's wilderness from a toxic lake.



Patricio Robles Gil

Location: Sierra del Carmen region, Mexico (page 80)
Mission: Using "conservation marketing" to protect this desert border area and other undeveloped areas of Mexico.



Cristina Mittermeier

Location: Brazilian Amazon (page 78)
Mission: Photographing the Kayapo indigenous nation to bring attention to threats to their land.



Brian Skerry

Location: The Bahamas (page 64)
Mission: Photographing the variety of shark species in the seas here. Worldwide, shark populations are plunging.



Gary Braasch

Location: Antarctica (page 76)
Mission: Illuminating the problem and undeniable effects of global warming.



Michael K. Nichols

Location: Zakouma National Park, Chad (page 62)
Mission: Documenting vast herds of elephants falling prey to poachers in this politically unstable region.

ASSIGNMENT: EARTH

**TWELVE
PHOTOGRAPHERS
TURNING THEIR
CAMERAS—AND
THE GLOBAL
SPOTLIGHT—ON
A NATURAL
WORLD IN NEED.**

Xi Zhinong

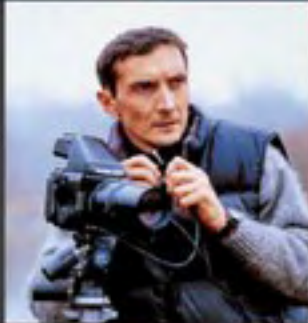
Location: Yunnan Province, China (page 72)

Mission: Promoting conservation in China through images of wildlife.

**Igor Shpilenok**

Location: Valley of the Geysers, Kamchatka Peninsula, Russia (page 60)

Mission: Capturing the burly beauty of this land of brown bears, wild salmon, and fiery volcanoes.

**Karl Ammann**

Location: Camaroon (page 69)

Mission: Exposing the large-scale slaughter of gorillas, chimps, and other animals for their meat.

**Tui de Roy**

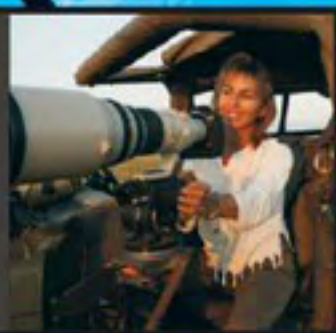
Location: New Zealand subantarctic (page 74)

Mission: Traversing the globe to document every species in the highly endangered albatross family.

**Beverly Joubert**

Location: Botswana (page 70)

Mission: Drawing attention to the plight of the big cats of Africa and Asia.

**Chris Rainier**

Location: Angkor, Cambodia (page 68)

Mission: Documenting "sacred places" on several continents and preserving disappearing cultures.



AMERICAN PHOTO, DAILY

IF YOU HAVEN'T FOLLOWED OUR "STATE OF THE ART" BLOG AT AMERICANPHOTOMAG.COM, HERE ARE SOME OF THE NEWS STORIES AND CRITICAL INSIGHTS THAT YOU'VE BEEN MISSING.

BLOG NOTES



Your Chance to be a VII Photographer

The VII photo agency, whose A-list members include James Nachtwey, Lauren Greenfield, and Eugene Richards, has just issued a call to photographers interested in joining its ranks. Work by prospective members will be considered during its semi-annual meeting in California this November. The agency prides itself on being open to any and all photographers, but stresses that membership will only be bestowed upon those who its members "believe will enhance and strengthen" its current body of work, who can work

with VII management, and who have "high standards of integrity."

These meetings are the only time the agency considers new photographers. Work must be submitted to the New York or Paris bureaus by September 30. Submissions should be on DVD or CD, no more than 40 images, with caption information embedded in the files. For more information, check the VII Website (viiphot.com).

Nick Ut, Exactly 35 Years Later

When word broke a few minutes ago that Paris Hilton was headed back to jail, we were stunned. Not because

There was a little stir when Annie Leibovitz unveiled her photographs of Queen Elizabeth at the National Archives in Washington, D.C., last spring. The portraits were made in honor of Her Royal Majesty's state visit to the U.S. Some critics were not impressed with the images, saying they were clichéd if not outright boring. To our eyes, they were just right. At any rate, a story from the *London Daily Mail* sheds new light on the photo session. According to a new BBC documentary, the queen lost her regal cool when being photographed. It happened when Leibovitz asked Liz to remove her crown. The queen stormed out, with an attendant lifting the train of her dress. It's not always fun to be Annie. If you were the photographer, how would you have handled the situation?

< Her Majesty is Not Amused with Annie Leibovitz

Do you like this photo?

NYI Student Sylvia Dickman won an NYI Merit Award for this dramatic photo of the Navy Pier in her hometown, Chicago.



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Don't miss out on this opportunity. Two dozen winners will have their photos exhibited in Midtown Manhattan, the Grand Prize is a 5-day photo tour of New York City, and four lucky First Place winners will receive a Nikon D-40x and two Nikkor lenses.

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New York Institute of Photography

Paris was back in custody, but because the Associated Press photo of her crying in the back of a police cruiser was taken by the one and only Nick Ut. Nick, of course, was the photographer who shot young Kim Phuc, the girl wounded during a napalm attack near the village of Trang Bang, thus creating one of the iconic images of the Vietnam War.

Just to note how funny life (and careers) can be, get this: Nick made his famous war image on June 8, 1972. Who would have imagined that 35 years (to the day) later he'd be photographing an unhappy hotel heirless being shipped off to jail and getting front-page coverage for doing so?

Corbis Restructures, But is there a Future for Stock Photography?

The news that Corbis Corporation is planning a major restructuring of its business has caused ample fear and loathing, and not just from the 160 employees who are losing their jobs in the move. New CEO Gary Shenk and his management team have spent a couple of months trying to figure out how to get Corbis into the black. Their solution: The company will focus on its core commercial stock photography business and shut down its photo-assignment business. It will also sell off its digital asset management business.



Now both Corbis and its larger rival Getty Images have gone through bouts of layoffs. To some extent this was inevitable. Both companies were built through acquisitions of many smaller agencies, resulting in some overstaffing. But the new Corbis plan represents something more: The company is betting on the future of stock. Getty has taken a different approach. With revenues from its stock business pretty flat recently, it has been leaning harder on other divisions, including its editorial and celebrity assignment businesses.

Which approach will win out? Some observers think that in the short term Corbis's refocusing may help it take market share away from Getty in the stock area. But we wonder about the long term. We can't see why pricing pressure won't keep driving stock revenues downward. Opinions?

< Social Networking Site for Photographers and the Models Who Love Them

There is an acronym for ordinary guys who use search sites like *modelmayhem.com* to find a hot chick who might want to pose naked for them. The term, which should be considered derogatory, is "GWC," which stands for "Guy with Camera." These are posers who aren't really interested in taking pictures, if you know what we mean.

We've been visiting *modelmayhem.com* frequently over the past few days, ever since having lunch with a fashion photographer friend last week. We won't mention his name because, while he is certainly not a GWC, he did admit that he thinks of the site as both a professional resource and a kind of job-specific dating service.

New York to Photographers: Get a Permit

New York City is one of the great photographic destinations of the world. But all the amateur photographers and pros shooting on city sidewalks might soon find their activities, and their free-wheeling creativity, curtailed. The Mayor's Office of Film, Theater, and Broadcasting is considering a new rule that would require photographers on city property to have an official permit as well as \$1 million in liability insurance.

The rule would require a permit for two or more people who want to use a

single camera in a public location for more than one-half hour. It would also apply to a group of five people or more who plan to use a tripod in a public location for more than 10 minutes.

This sounds a little crazy to us, mostly because we work close to Times Square and see the thousands of people who share cameras and use tripods each day. We've got a lot of questions: How are the police going to enforce this? Is there a potential for discrimination in the handing out of the permits? (The New York Civil Liberties Union thinks so.) The streets of the city belong to photographers.



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IDEAS

INSIDE PHOTOGRAPHY

(continued from page 25) green, yet. "I thought that was only for larger businesses,"

she says. Nonetheless, she follows green business practices and has had herself listed on the Green Maven Website, a directory of green businesses (greenmaven.com).

Originally from New York (and daughter of famed photographer Norman Seeff), she often works on projects illustrating climate change and resource depletion. That requires a lot of airplane travel, so Seeff buys carbon-emission offsets. She charges her camera batteries with a solar-powered charger and always shoots by natural light. "A photographer friend of mine put it best when he said, 'If natural light was good enough for Rembrandt, it's good enough for me,'" says Seeff.

For Seeff, the look of natural light is as much aesthetic as environmentally sensitive. "Some clients are attracted to the idea of a green photographer, but in my experience art directors and editors are simply more attracted to a more natural look, she says. "In photography there's a fine line between exposure and exploitation, and I strive to be on the correct side of that division."

—DAVID SCHONAUER

Gale's studio has 60 photovoltaic panels pumping power back onto the grid.



© JEFF GALE (2)

RUNNING THE METER BACKWARD in Vegas

It is not exactly correct to say that Las Vegas-based photographer Jeff Gale has a **solar-powered studio** (jeffgale.com). The power he generates all day with the 60 photovoltaic panels on his roof is pumped back to the local power grid via an Intertie system (intertiesystems.com). "We make the meter spin backward," Gale says. "At night, we draw some of that power off

ERIC R. EGGLY



Jeff Gale

the grid. That way we didn't have to deal with the cost and technology of installing batteries to store power."

Gale, who once ran an eco-conscious photo lab in Las Vegas and is a supporter of a number of environmental causes, also has 12 four-foot-by-ten-foot roof panels that heat water to warm the studio radiantly. In addition, he is currently planting more than 2,000 trees on his property. "They function as a carbon offset," he notes.

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The MS Fram taking photo-trekkers to Petermann Island and the Antarctic Peninsula.



TRAVEL

(continued from page 26) scapes, the guanacos (like llamas), Chilean flamingos, and South American pumas should keep their shutters clicking. Leading this trip, in its inaugural year, is Bruce Percy, a frequent visitor to Patagonia and contributor to *Outdoor Photographer* magazine.

Cost: \$2,669 (includes lodging, meals, daily transportation, and park fees)

The Payback: Andean Trails uses fair-trade, biodegradable products, supports and employs local farmers and businesses, and trains staff to abide by high standards of environmental care and sustainable behavior.

Website: andeantrails.co.uk

The Galapagos Islands National Geographic Expeditions • A National Geographic Expeditions trip to the Galapagos gives participants a chance to play Darwin. While living aboard the 80-passenger research vessel *Polaris*, photographers have at their disposal a *National Geographic* photographer, as well as resident conservation biologist Dr. David Silverberg. While participants capture schooling sharks and dive among sea lions, the photo expert helps with technical fine-tuning down to the f-stop, and Dr. Silverberg explains why iguanas here have taken to the sea. For ten days this ecological wonderland will be both a photo studio and adventure playground, complete with plenty of diving, hiking, and paddling.

Cost: \$4,320–\$7,120 (choice of lodging, includes round-trip travel from Miami)

The Payback: National Geographic partners with Lindblad Expeditions, founders of the Galapagos Conservation Fund and the Galapagos Teacher Aboard Program; the former benefits local projects on the island (like the eradication of feral pigs), and the latter is a continuing education program that hosts South American high school teachers.

Website: nationalgeographicexpeditions.com

Yellowstone National Park Wildshots • In Yellowstone in autumn, the mega-fauna gather in droves on America's answer to the African savanna. Put aside the grizzlies, the herds of elk, the packs of wolves, the superheated water shooting a hundred feet into the sky, and there, in the middle of it all, is the majestic American buffalo. With Wildshots, a U.K.-based company that deals in photo-ecotours, photographers get 13 days worth of bison sightings, not to mention hikes, drives, and climbs in the most dramatically intact ecosystem in North America.

Cost: \$3,950 (includes lodging, meals, daily transportation, and park fees)

The Payback: Wildshots organizers are careful to create tours that have as little impact as possible on the park's delicate environ-

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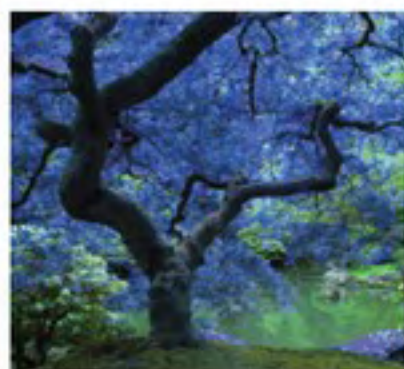
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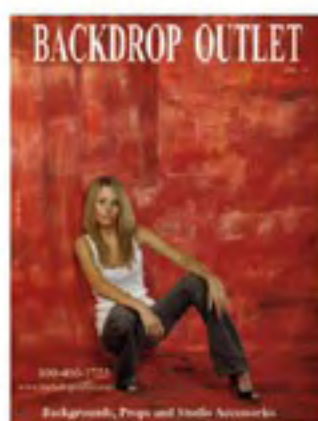
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ment. Participants are educated about ways to use images to aid conservation efforts and to protect the animals they see.

Website: wildshots.co.uk



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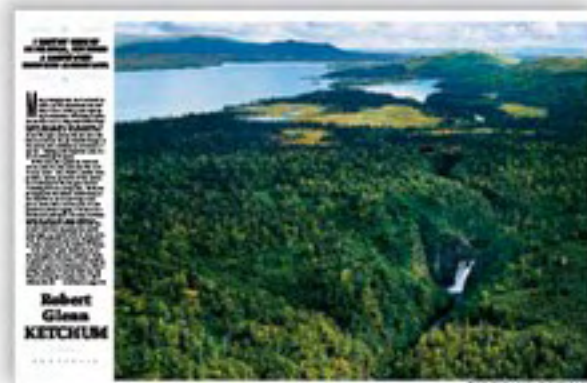
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Website: mentorseries.com

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KETCHUM



(continued from page 66) Valdez oil spill.) His *Rivers of Life: Southwest Alaska, The Last Great Salmon Fishery* (Aperture, 2001) offered both an environmental and an economic defense, pointing out the risks to the bay's \$1.2 billion fishing industry. In a second book, *Wood-Tikchik: Alaska's Largest State Park* (Aperture, 2005) Ketchum shifted his focus onshore, where a shadowy investment group plans to create the world's largest open-pit copper mine. If the state has its way, this facility will drain two of Bristol Bay's salmon-spawning tributaries and incorporate a huge cyanide gold-leach mine—one producing toxic slurry that will require a holding lagoon 20 miles square, held back by an earthen berm four times the size of China's concrete Three Gorges. If this inherently unstable dam were breached, the pond's contents would devastate the bay.

These two books have been combined to form a traveling exhibition of Ketchum's Southwest Alaska work. Together with his active schedule of public slide talks, the exhibition is being used by his conservation and legislative allies to introduce into both houses of Congress bills protecting Bristol Bay. Though the campaign to promote these bills may take years, Ketchum has learned that political activism requires as much patience as nature photography, and he is optimistic that the bills ultimately will pass.

Ketchum is quick to say he isn't the first to use photography in this way. Ansel Adams lobbied Congress, portfolio in hand, to promote the creation of King's Canyon National Park. Eliot Porter's photographs of Glen Canyon, by contrast, were published in *The Place No One Knew: Glen Canyon on the Colorado* (Sierra Club, 1963) only after a massive hydroelectric dam had already flooded the canyon to create Arizona's Lake Powell. "I want my work to be political, like Porter's," says Ketchum. "But I never want to be in the position Porter was in, where it was a lament over something already lost." In Southwest Alaska, Ketchum wants to intervene before the damage is done: "I always want to be out in front of an issue, so that the work, instead of being about sorrowful regret, can be cutting-edge advocacy." —RUSSELL HART

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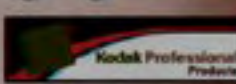
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DANIEL J. COX



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An internationally acclaimed nature and wildlife photographer, Daniel J. Cox has ventured to all seven continents—from harsh Polar regions to America's woodlands to the African plains—to create extraordinary images of animals in their natural habitats. His incredible saga began in 1981 when he made the crucial decision that shaped his life. "Back then I was shooting for a small local newspaper and doing commercial studio work to pay the bills," he explains, "but I gave it all up to pursue my passion—exploring the wilderness and creating pictures that convey something of its primordial power and majesty." The results of Cox's dedication, love of nature, raw talent, and the insights gained from long experience are impressive indeed. His extensive list of credits includes 10 books as sole photographer, two cover stories for National Geographic, and perhaps the most extensive and compelling documentation of polar bears and their fragile ecosystem ever undertaken (he's an Advisory Board Member of PBI, Polar Bears International).

"Ever since my National Geographic articles hit in 2002 and 2005 I've been working a lot more closely with conservation organizations like PBI," says Cox. "I hope that my images of polar bears in the wild have helped position these awesome mammals as the icon for climate change. People are finally getting the message that the environment is a seamless vital connection—that we are all bound to the natural world, which is ultimately what determines the survival of our human species. Ironically, the photojournalistic skills I acquired early on have helped me immeasurably in documenting the lives of polar bears and other endangered species as well as less threatened animals like black bears and caribou."

"Another place that's very close to my heart is East Africa, where the cool nights and warm, dry days, grasslands and plains remind me of my home turf in Montana," Cox recalls. "When I first went there in the mid '80s I realized that it was an incredibly diverse environment, but declining rapidly from its natural state. When I went back in the late '90s that process was, sadly, well underway and I promised myself to get back there with my cameras at least twice a year until it's dead and gone, or I am. It's a self-assignment that's essential for my own fulfillment. In some ways Africa is like the United States, with islands of life, pockets saved from humanity, in areas designated as national parks and wildlife refuges. In Tanzania I had the rare opportunity to pitch my tent in the midst of a 3-million-strong wildebeest migration. Nobody really wants pictures of this common member of the antelope family, so there was no 'return on my investment,' but experiencing and capturing what the great American bison migrations of the 19th century must have been like was priceless."

"Kenya has done a great job of preserving some of its wild areas, and I shot the dramatic close-up of a White Rhino shown here in Kenya's Lake Nukuru National Park," notes Cox. "This species is a plains animal that's not indigenous to this woodland park—it was introduced as a kind of decoy to protect the rarer endangered Black Rhino from poachers by acting as an early-warning system for the park rangers. Although this magnificently ponderous tank-like critter looks like he's heading ominously toward my camera, I actually took the picture from a considerable distance, and from the safety of a robust off-road vehicle—in effect, a movable blind. Weather is a huge part of creating interesting animal pictures that convey a true sense of their lives in the wild, and that's why I often shoot in foul weather when other photographers are back at the lodge. Frankly, this picture would not have happened without my super-rugged Nikon D2Hs. It's practically impervious

to the elements, and the blazing speed of its motor drive let me fire off 4-5 frames of the rhino in about half a second! Much of the credit also goes to my 70-200mm f/2.8 VR Zoom-Nikkor lens that allowed me to capture this crisp, graphic image handheld, shooting wide open at 1/15 sec at ISO 200! Here's proof that Vibration Reduction (VR) technology can deliver critically sharp images at slow shutter speeds with long zoom lenses—an awesome capability of immense value to nature photographers."

"I've been a Nikon shooter from the beginning, so it's not too surprising that my current stable includes Nikon D2Xs's and D200s. A really incredible feature of the D2Xs is the High Speed Crop mode that switches the sensor from 12.4 to 6.8 megapixels, increases the frame rate from 5fps to 8fps, and provides a 2X crop, doubling the effective focal length of any lens. My all-time favorite lens, the 200-400mm f/4 VR Zoom-Nikkor, becomes a 400-800mm with Vibration Reduction, so this combination is unbeatable for a natural history photographer like me. The D200 is also great for handheld wildlife shooting based on its minimal weight, superb ergonomics, and outstanding field performance alone. But the thing I really love is its autofill flash capability and the fact that you can wirelessly control the output of a Nikon SB-800 speedlight via the commander mode. This comes in very handy when taking portraits of scientists and support people in the field. I chose a D200 outfit—two Nikon D200s, a 12-24mm f/4 Zoom-Nikkor and an 18-200mm f/3.5-5.6 Zoom-Nikkor—when I was shooting from a helicopter over the Beaufort Sea in Northern Alaska. It provided amazing flexibility and performance for such a lightweight kit, and that 18-200mm Zoom-Nikkor is incredibly sharp—it's close in quality to my trusty 70-200mm f/2.8."

How does Daniel J. Cox see his mission going forward? "The outdoors and nature are such an integral part of my life I can't imagine living on a planet where this ultimate resource is gone. I've been fortunate to earn a reasonable living following my passion and I hope I'm making a difference—not just in the short term by motivating a person to turn the page, but far into the long term by inspiring ideals more harmonious to protecting our planet and its amazing creatures."



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